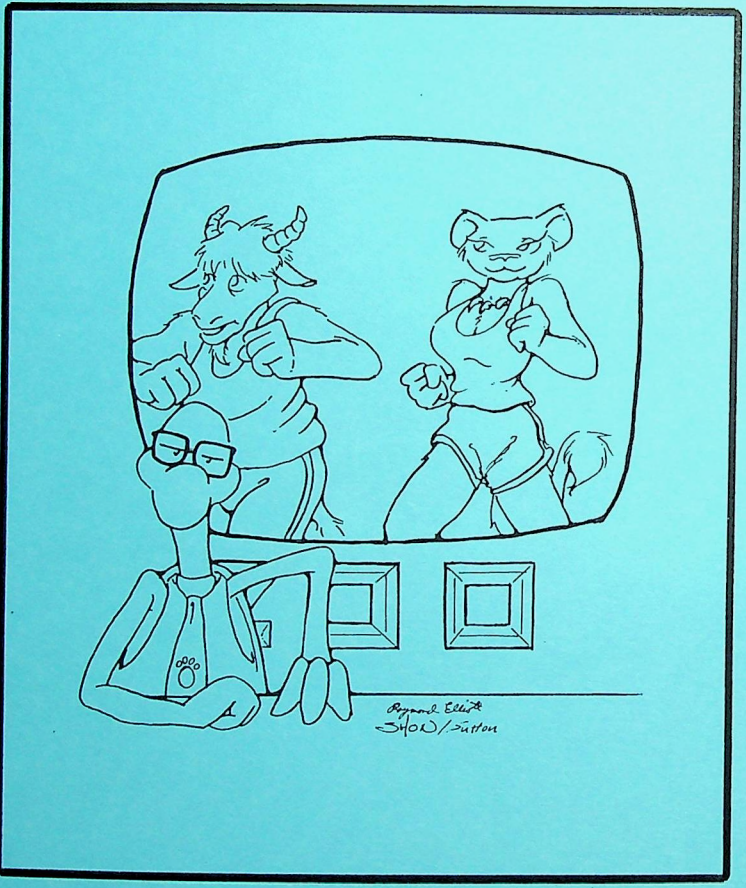
CELLULOID DIVERSIONS

The Best Little Anime Newsletter in the West

A Monthly Publication of the Cartoon/Fantasy Organization

Volume V Number 1
January 1989



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Volume V Number 1 **January 1989**

A Monthly Publication of the C/FO

WHAT IS THE CARTOON/FANTASY ORGANIZATION?

The Cartoon/Fantasy Organization (C/FO) is a world-wide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The C/FO is a membership-oriented, membership-ran organization with no ties to any studio or production company. The C/FO is dedicated to:

a) providing a forum for the discussion of animation, comic, and other visual forms of entertainment from all over the world through publications, special interest groups, and local subunits;

b) fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local subunits, and other activities; nd

c) educating the general public through publications, presentations, and screenings.

The bylaws of Cartoon/Fantasy Organization place the organization on record against video piracy and all members are required to sign a statement that they have read and understood the paragraph of the C/FO bylaws dealing with this as a condition of membership in the organization. Membership in the C/FO ranges from $4.00 to $18.00 per year, depending on membership class (1989 dues listed). For more information on the Cartoon/Fantasy Organization, send a legal-sized Self-Addressed Stamped Envelope to the following address and request the "C/FO General Information Bulletin".

Cartoon/Fantasy Organization
Attn: Club Information
P.O. Box 18261
San Antonio, TX 78218-0261

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TABLE OF CONTENTS

JANUARY 1989

What is the C/FO?..... 2
Publication Information..... 2
Legal Stuff..... 2
January Notes..... 3
C/FO Humor..... 3
Editorial Mutterings..... 4
Anime/Manga Newswire..... 8
Japanese Animation in Video Games..... 8
Saint Seiya III: An Introduction..... 9
Transformers: Masterforce..... 20
The Manga Scene..... 20
BGM Reviews..... 22
The Manga Front..... 23
The Marriage of Goemon..... 24
Letters to the Editor..... 26
Fan Fiction
Lensman Shirya R'Starya..... 28
C/FO Section
General C/FO News..... 33
Chapter/Affiliate News..... 34
C/FO Forum..... 36
C/FO Memberships Expiring..... 37
The Video Library..... 37
C/FO Telecommunications Update..... 39

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Front Cover: Elliott, Howell, & Sutton
Back Cover: Steve Krueger

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Bosaiya Goldenberg (p 39)
Jonathan Luse (pp 20, 24, 32)
Pat Munson-Siter (pp 4, 27, 36, 37)

The art included with the Seiya article (pp 9-19) is from Shonen Jump and is copyright by Kurumada.

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JANUARY NOTES

by Randall S. Stukey

As this is the last article written for each issue of Celluloid Diversions, this this the only place I have to report this sad news without delaying CD for a week or so for a rewrite. For those of you who have not heard, Emperor Hirohito of Japan died Friday, January 6, 1989. As editor of this publication and as Chairman of the C/FO, I wish to take this opportunity to offer our deepest condolences to both our Japanese members and to the people of Japan as a whole. Despite the yellow journalism of some papers in England, I believe that history will record Emperor Hirohito's role in World War II as heroically intervening to bring it to an end, and not as its strongest supporter. I hope to have an article on Emperor Hirohito for our next issue.

This issue sees a few changes in the editorial staff. Long time assistant editor Robert Gibson no longer has the time necessary to devote to this publication, his job and his novel-writing efforts do not leave him much spare time, and is no longer officially with this publication. Former contributing editor Patricia Munson-Siter and C/FO Director of Publications David Merrill are now assistant editors of this publication. Vanessa Howle is also joining our staff as a contributing editor, she will be providing articles on Japanese manga.

The feature article of this issue is an introduction to the third season of Saint Seiya (which just started in Japan) through the Seiya manga. We also have articles on Transformers: Masterforce and the newest Lupin movie, more BGM reviews, Paul Sudlow's comments on sexism in Japanese women's comics in "The Manga Front", and Vanessa's first column on Japanese manga. We have more fan fiction by assistant editor Patricia Munson-Siter, this time the first chapter of a story set (more-or-less) in the TV series Lensman universe.

Replacing the C/FO-San Antonio section, we have the general C/FO section with news of the general C/FO and its chapters and affiliates (including the annual treasury report), "C/FO Forum", and "The Video Library". Please read "The Video Library" before sending off any more tapes to C/FO-San Antonio as the C/FO-San Antonio Video Library is temporarily closing its doors due to rudeness and a huge backlog!

The February issue of CD will probably be somewhat experimental. The C/FO has access to a new publishing program with many new features and we may be trying it out to see how the readership likes it.

Until next month...

C/FO HUMOR

The following little ditty was found on the Animag computer BBS by a C/FO-San Antonio member. It was read at the January C/FO-San Antonio meetings to roars of laughter, we hope you all enjoy it as much!

The Randall Rap

---- by "Buck Godot"

There's a lot about me that you can say
'Cause I'm a great big fan of anime.
I'm a funny guy, as you can see.
I go by the name of Randall Stukey

I know what it's all about.
When I tell you I have to shout.
It's all simple, as you know,
I'm the Fuhrer of the C/FO.

Anime newsletters, did you say?
Put that Lemon tape away!!!
I print synopses in Celluloid Diversions,
But, don't want nothing like those perversions.

If you want tapes from across the sea,
I've got the very best policy.
Alex says, "It's easy, bud..."
"Just sign the pledge here in blood."

Hey you, put down that rag!
I know it's a copy of Animag...
I don't care if smart it's not,
I'll start a C/FO boycott.

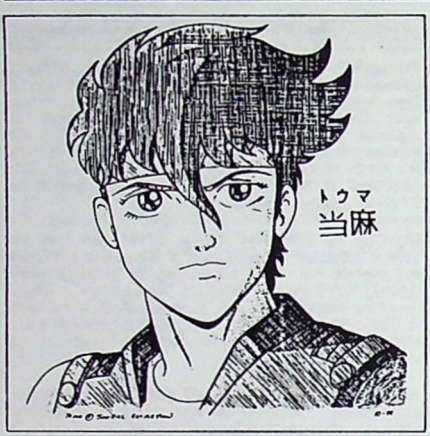
That's all that I will say,
I've got dubbing to do today...
And all for-profit pirates you,
Remember that Big Brother Randall's watching you...

SPECIAL ANNOUNCEMENT

(that the editor forgot to put in the news section)

Vanessa Howle (2716 30th Str SE #A373, Washington, DC 20020) is trying to start an apa that deals with City Hunter, Catseye, Tsukasa Hojo, Rumiko Takahashi's works, Maison Ikkoku, Orange Road, Izumi Matsumoto, Akemi Takada, Hal, and others. The title of the apa will be Silent Running and Vanessa would like to get the first issue out by February 27, 1989. All contributors must send in at least $3 to cover the cost of the mailing.

Copy Count: 15 (unless there's a good response)
Publication Policy: Open, if you use good taste
Minac: 1 page to start off with.



EDITORIAL MUTTERINGS

"Person N says that Person N-1 says that Person N-2 says that ... Person 1 says 'The sky is going to fall!'"

Anime fandom, unfortunately, seems to thrive on rumor. Decisions and policies are based on "what someone says someone else said" instead of on verified facts. The validity of a rumor is seldom judged according to logical (or even journalistic) standards, but is usually judged on such inane criteria as "does the speaker live in Japan?", "is the speaker a big name fan?", "does the speaker speak Japanese?", or even "does what the speaker is claiming appeal to me or help me get what I want?"!

Last year, the big rumor was that all the Japanese companies selling anime products had gotten together and decided that their products were not selling well enough in America and that if sales did not pick up immediately, none of them were going to ship any anime products to America. This rumor apparently had its origins in the rumors of Books Nippan's financial problems and was given a big lift when fans in the Chicago area were told this rumor by a big name Chicago fan who heard it from his penpal in Japan! One C/FO member who called me about this even got quite hostile when I pointed out that the likelihood of all the companies in Japan making or selling anime products to get together and decide not to allow shipments to the US was about as likely as the US TV networks getting together and deciding to ignore their audiences and show high class material - both decisions would be counter-productive to the bottom line. Then this member started telling me that I was a fool for not believing this information because it came from an unspecified Japanese pen-pal (of a big name Chicago fan) who was involved in some unspecified way with the animation industry in Japan and who had apparently talked to some unspecified parties in certain unspecified companies and had been told this! I laughed and said that there were way too many "unspecifieds" in that statement for the source to be considered reliable without some solid evidence that directly backed up the statements being made. To make a long story short, I refused to buy this silly rumor and further refused to write an editorial telling all C/FO members to buy a lot more anime goods so the Japanese would continue to sell them to us and this C/FO member never spoke to me again and dropped out of the C/FO!! Of course we have all seen how true this rumor was --- Books Nippan and Nikaku Animart have shut their doors and none of the little Japanese grocery stores around the country sell any anime merchandise anymore.... What's that you say? You just got an order in from Nikaku and your little Japanese grocery store is still getting manga and candy and books and toys and such!! Well that just can't be, you must be imagining things, that rumor just had to be true - it was from such a good source!

Well, the current rumor going around sounds just as scary but doesn't stand up to the cold light of reason any better that the rumor discussed in the previous paragraph. This rumor seems to have gotten its start when the editor of DAI's newsletter, Out of Chaos based his editorial for the October 1988 issue on a letter one of their members who had just moved to Japan sent them - and has since been picked up by at least one other anime newsletter editor who credits the DAI editorial as his (only) source. I am going to reprint Ed Connell's letter (which formed the basis of the October Chaos editorial) here and subject each paragraph to the cold light of reason.

EDitorial
by Ed (natch) Connell
(reprinted from Out of Chaos #20)

At the time I am writing this (9/15/88), I have been in Japan for just over three weeks. In this time, I have talked to both Ken McDonald and Scott Frazier. These two have been over here going to an animation school and have lived here well over a year. Scott has talked to many people at great lengths and I now have a small understanding of what is going on (at least to a limited extent).

[Let's see, the author has been in Japan for three

weeks and seems to have got the idea for this "EDitorial" from animation student Scott Frazier who has talked to many unidentified people at great lengths! Sorry, but this statement gives the whole case a reliability rating of about 1 or 2 on a scale of 1 (unconfirmable rumor of unknown origin) to 10 (repeatedly confirmed fact). Before I'd take this stuff at all seriously, we'd have to have names and places. For example, if Ed had been able to say, "Since my arrival in Japan, I have talked to Scott Frazier who has told me that the American fans are ruining things for the Japanese studios in America and showed be letters from person x, marketing manager for studio a; from person y, president of studio b; and told me of similar conversations with person z of studio c, person zz of studio d, and person zzz of studio e all of which confirm this," then he would be making a statement that could be verified by the very people who, according to Ed, have the problem. Unfortunately, we only have Ed telling us what Scott told him that various unspecified people have told him....]

> By now, everyone knows of, if not possesses, a copy of "Lupin III - Castle Cagliostro" with subtitles. The subtitles were actually done by the company that made the film. This movie, as well as an English dubbed version of the "Mystery of Mamo", were sent to the U.S. to be shown at a convention in order for the company to test the market. The market was very favorable, and then, at the time, ALL the episodes of the Lupin III series were translated into English and dubbed. But before any deals were made to get Lupin III on the air via networks or syndication, the company got the knowledge that there were copies of the movies available all over the U.S.. This told the company that the person they had entrusted the movies with was not at all trustworthy, and that this might apply to the entire U.S. market. For this reason, the company decided that Lupin III would NEVER be released in the U.S. in any of the forms that is available.

[Well, this is partially true. The subtitled version was loaned to a C/FO member (back in the early days when Los Angeles was all there was of the C/FO) who promised not to copy it and then either copied it or allowed it to be copied! The company was justifiably upset (especially as the LA people who were running the club at the time didn't even censure or expel the person responsible - didn't want to upset people and ruin friendships, I guess), and the company decided, quite properly if you ask me, not to loan any more of their stuff out to Americans. The bit about all the episodes being translated and the company deciding not to EVER sell them in America because of this is a rumor that has been floating around fandom ever since --- but has NEVER been confirmed. If you think about it, it does not even seem too likely. If you want to buy a radio and you get burned by one store, are you going to decide to never buy a radio or to try the store up the block? A studio is in business to make money, if every time it got its fingers burned (and in the business world, that is quite often), it decided to never deal with anyone in the country in which it happened, they'd soon not be able to deal with anyone.]

> Now what that means is, ALL OF YOU IDIOTS, specifically, the ones doing the subtitles (a good idea, but illegal without permission) as well as dubbing, are killing the chances of many shows ever getting to the U.S. This means that the original "Macross" movie is dead, as well as the technically brilliant "Youjutoshi", is also dead in the U.S. market place. All of you with the sub-titled "Lensman" have a copy of what the company made for a U.S. test and showed at a convention and, more than likely, will never make it to any U.S. theater or TV (even dubbed in English).

[Excuse me, but what does a person breaking his word to a company about not allowing copying of a product they loaned him and the company getting upset about this breach of trust have to do with fan subtitling? They both involve subtitled movies, but the situations seem to have little else in common! Excuse me again, but the original Macross movie has been subtitled by fans numerous times and that did not stop the Japanese from selling the American video rights to an American company (which is their normal way of marketing product in a foreign country - they sell the rights, they generally do not try to market it themselves) - in fact, the video (with horrid voice-acting and butchered to avoid possible copyright problems with Harmony Gold) is available at video stores all over the country! Youjutoshi is definitely dead in America, even though I do not believe a fan-subtitled copy exists - at least not in wide circulation - because the video would have to be rated "X" over here unless cut to shreds. Lensman?! Lensman?!?! Please excuse me while I laugh, the Japanese did not even have the right to make this movie (they had the rights to make a TV series, the movie rights had already been sold to an American company) so you probably will not see the Japanese version here in the states! Also most of the subtitled copies now circulating are fan-subtitled because the original subtitled version done by the company was barely readable and used poor English. The version done by the so-called "Texas Subtitlers" was even done with the knowledge of the Smith estate!]

What this means is that everyone who has copies of an original show, i.e.: a movie or TV series on tape, Laser Disc, or whatever form, this is tolerated as long as it is not changed. Is it really that bad to sit down and read a synopsis of a show before, during, or after a showing? I think not! watching this stuff is a hobby. Altering it is illegal and potentially very dangerous, especially if a company gets fed up and decides to go after whoever is responsible. I am starting to wish that a company, with the help of the FBI, would trace a movie that has been illegally subtitled. I would probably enjoy it.

[Making copies without a license is technically a violation of the copyright laws. Translating the material (whether a script or a subtitled or dubbed version is produced) is technically a violation of the copyright laws. However, unless a profit is being made, it is almost impossible for the company to collect more than $100 in damages under US law so no company is likely to get "fed up and decide to go after whoever is responsible", their accountants would not let them!]

A final comment. These companies make the shows in order to make a profit. When a market becomes closed to them, there is a large amount of money that is lost. To top this off, the animation companies in Japan are now getting into severe financial trouble, and a couple of them have collapsed and several are on the verge. What happens to your hobby if these companies go away? How about Ken and Scott? If things happen the way they are currently set up, they will be going to CHINA next year to be a part of an animation studio.

[I estimate that at most, there are 2000 hard core anime fans in the US and that probably less than 2000 copies of any one fan-subtitled tape are in existence (and most of these are probably nth generation, barely watchable copies). I simply fail to see how a couple of thousand fan-subtitled copies floating around the country (that's an average of only FORTY copies per state) would cause any company to consider the market closed to them - after all, the day a video hits the video stores, far more copies than that will be made!!! Case in point, the Japanese are now trying to arrange distribution of the English dubbed Laputa to the theaters in America. A fan-subtitled version has been available for about a year now, if the statements being made in this "EDitorial" were generally true, the Japanese would not be trying to distribute this film over here as the fan-subtitled version would have ruined the market for them --- apparently the company involved doesn't think this way as they are trying to set up their own distribution company to handle it when they could not interest any American distributors in it!

The Japanese companies are having problems because their animators, like the ones in America before them, are beginning to price themselves out of the market and because so much of their product is too high priced to sell in the U.S. and many other foreign markets. You should have seen the look on the faces of some of the Japanese marketing types at Nolacon II when I told them that any animated feature length film priced at over $39.95 would not sell worth beans in the US, and that they'd be lucky to be able to sell their 30 minute OVAs for $14.95 each! The companies that have collapsed have done so for the reason that companies collapse throughout the free world - either they were poorly run or they could not meet the needs of the market place.

"What happens to your hobby if these companies go away?" The same thing that happened to the hobby when the American studios went away, fans learned to like material produced in other countries where the animators have not yet priced themselves out of the market.

"How about Ken and Scott? If things happen the way they are currently set up, they will be going to CHINA next year to be a part of an animation studio." Nothing personal, but this is an irrelevant emotional appeal! I was not aware that either the Japanese studios or American fans were responsible for insuring that animators can get a job doing what they want where they want; last I checked it was still a cold, cruel world out there. I would like to get a job working as a programmer for NASA here in San Antonio, but NASA doesn't have any installations here in town - is that the fault of fandom??]

Thanks for listening to me.

In Japan,
Ed

[Finally, I must state that I get almost the same feeling about this letter that I get from most stories of UFO contacts - you know, some back country type is always the one the UFOs choose to kidnap, they never pick a big city mayor on a fishing trip or the President-elect on a hunting trip. Don't get me wrong, I am not trying to say that Ed Connell is a country hick (he isn't, I've met him)! But I do wonder why, if the Japanese companies are having problems with what the fans are doing over here, they do not get directly in touch with the leadership of either the CIFO or the EDC and ask us to do what

we can to put a stop to things? While neither the C/FO or the EDC directly do any of the subtitling, we are in contact with most of the people who do it and both the C/FO and the EDC are well known to the Japanese! The C/FO and the EDC are also known for our opposition to the for-profit dubbers and the ilk that knowingly deal with them, so one would think that the Japanese would at least try to convince America's two major fan groups to help them put a stop to practices they did not like. However, the subject has never come up - not even at Nolacon II last September, when I was talking with a group of Japanese animators and studio people about the American market, dubbing, and even subtitling! They were asking me what I thought it would take to get their material to sell over here - hardly questions that would come up if they had decided to write the American market off as Mr. Connell implies is being done!]

THE BOTTOM LINE: So, you ask, are Ed Connell's claims true or false? As Mr. Connell did not present any evidence to back up his claims and as the available evidence (the fact that the Macross movie was sold for release in America despite the huge number of fan-subtitled copies out there; the fact that distribution is being attempted for Laputa in spite of the fan-subtitled copies floating around; and the fact that the supposed problems were not even brought up by the Japanese with this writer at Nolacon II even though subtitling, dubbing, and the America market were being discussed) seems to show that the Japanese are not acting as Mr. Connell says they are, the only logical thing to do is to relegate his "EDitorial" to the rumor department and ignore it unless and until real hard evidence supporting it is produced!

THE REAL QUESTION: What bothers this writer is what makes otherwise good editors like Keith Savage of Out of Chaos and Tim Eldred of Animania (which ran an editorial based on Ed's in their December 1988 issue) jump on rumors like this without (apparently) checking them out or seriously thinking them through in the first place?

I think I may know the answer to my own question. If you stop and think about it, Ed's rumor and the "no more stuff will be imported" rumor have one thing in common --- they both seem to imply that if anime fans in America do one simple thing --- buy lots of anime items from shows we really are not interested in because the people who ordered them did not know the American market beyond the borders of California or stop making our own non-profit subtitled copies, then the milk and honey will flow and anime items and/or exact translations of uncut anime will flow over to America like a tidal wave! In other words, plain old wishful thinking....obnoxious hardline realists like myself seem to be very rare in this fandom and it is far easier to believe that by "buying a lot of unwanted anime items" or to by "not subtitling tapes" anime fans will get their way than it is to face up to the realities of the American marketplace and to accept the fact that unedited anime is probably never going to make it over here due to major cultural differences and that to really do any good, there would have to be thousands of active fans writing American studios and networks month after month for years (after all, it took Star Trek fans TWENTY years to get a known and proven item back on the air) instead of sitting around selfishly trying to get as much anime into their private collections as they can and bitching because the world is not run according to their desires....

Face the music, people! There is no quick and easy way to get uncut, unedited Japanese anime on the air or even in video stores here. And allowing the Japanese companies to do it themselves no guarantee that the material will be uncut and unedited --- as anyone who has read the Japanese Justy manga can tell you about the translations being done by VIZ. Anyone who tells you a quick or relatively painless way to get the material over here, uncut, unedited, and unchanged, is probably simply repeating a rumor he's heard - before you get someone else's hopes up, analyze what you have been told in the cold light of reason and, if it survives that, actually check it out for yourself --- spreading rumors, no matter how good they sound when you first hear them and no matter how nice it would be if they were true, doesn't help this fandom at all!

How about a rumor-free (and video pirate free) 1989??

Ranting, Raving Randall
Editor (Chief Protector against Silliness)

P.S. There are those who will ignore the content of this editorial and simply call it an attack on Ed Connell, D.A.I., and/or Animania. The only thing this editorial is an "attack" on is the spreading of unsupported rumors --- and as neither Ed Connell, D.A.I. or Animania are rumors it cannot be an attack on any or all of them.... (If you want to see an attack, wait for my upcoming comments on for-profit anime dubbers and those "people" who continue to associate with these scum in their little clubs and businesses even after they know that they are dealing with video pirates....)

ANIME/MANGA NEWSWIRE

R.E.F. FIELD GUIDE

Palladium Books, producers of the Robotech role-playing game are planning to release the R.E.F. Field Guide in early February. According to a Palladium spokesman, this book (tentatively priced at $14.95) should be of special interest to anime fans because it will print art from the model sheets for Mospeada and the Sentinels as well as material designed by Palladium. For the gamers it will have new character stats for Rick and Lisa and perhaps information on Carl Macek's Robotech Factories. The book will be done in "field guide" format.

ROBOTECH THE MOVIE

Cannon Home Video plans to release the long awaited Robotech the Movie: The Untold Story. There is no release date set because there are some legal problems which have to be resolved before Robotech the Movie can be released. (Contributed by Keith Jones.)

SAINT SEIYA STARTS THIRD SEASON

Saint Seiya's second season ended with episode 99 and its third season started with episode 100. Third season appears to be following the Poseidon storyline that has been running for some time in the manga. Second season, which took place in the Arctic and deal with the Norse gods was a filler to allow the manga to get further ahead of the TV series --- the two seasons seem to tie together quite nicely.

HOKUTO NO KEN IN APRIL

According to VIZ ads appearing the Comic Buyers Guide, the VIZ version of Hokuto no Ken will appear in April. [I hope it is handled better than Justy---RSS]

JAPANESE ANIMATION IN VIDEO GAMES

by Keith Jones

In the last two to three years there has been a boom in the home video game industries with the second generation home video game systems. Now that boom is leaning toward the Japanese animation field. Two of the leading home video games companies now have games based on Japanese anime.

SEGA of America Inc. (the producers of the SEGA Master System and the much talked about 3-D glasses) currently have two video games based off of Japanese animation, Zillion and Zillion II: The Tri Formation. Both games are maze-adventure based with Zillion requiring a good supply of paper and a pen or pencil for writing down codes. You use the codes to go from room to room shooting Norsa Warriors and to find your teammates Apple and Champ. And in Zillion II, you ride a three-wheeled cycle called the Tri Formation. When you get the letter "A" and push up on the control pad and press button number one at the same time, the cycle transforms into power armor for J.J. to fight Norsa Warriors and their leader, Baron Ricks.

NINTENDO of America Inc., producers of the NINTENDO Entertainment System, Has Golgo 13 (called Top Secret Episode Golgo 13), which is an adventure roleplaying game. They also have Life Force (aka Salamander) which is just a shoot'em up style game. Soon to be released for the Nintendo system is Zeta Gundam (not based on the TV series).

With things like this happening in Japanese animation, fandom is going to grow in different ways which could help it in the long run.

SAINT SEIYA THREE - THE WAR AGAINST POSEIDON: AN INTRODUCTION

pat munson-siter

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Most of the material in this intro piece are based on events in the manga. A pen friend in Japan has told me the third TV season is so far following the manga fairly closely, so hopefully the information in this article, based on the manga, will prove fairly accurate for the TV series as well.

Julian Solo, head of a corporation that is one of the Graude Foundation's major rivals, gets an unexpected visitor - a woman dressed in dark red armor who introduces herself as Marine Shogun Mermaid, warrior of Poseidon. She tells Julian that he is the current reincarnation of the god she serves. Thus prodded, Poseidon begins to manifest in the young man.

In Greek mythology, Athena and Poseidon were rivals - Poseidon gave nmankind the horse, and Athena gave the bridle - the gift of Athena was judged the most useful, and thus the city of Athens was named. Poseidon in his current reincarnation decides that it would be best to wipe out the competition to start with, so Mermaid and Siren are sent to destroy Athena and her Saints. When Julian discovers that Athena's mundane persona is one of his biggest competitors, it only adds icing to the cake.

The Bronze Boys respond to Athena's danger (she's been locked in a room that is slowly filling up with sea water), to find that they must destroy all 8 pillars that keep Poseidon's realm stable (I think the place is supposed to be a submerged Atlantis; the original placement of Atlantis according to some myths is in the Mediterranean rather than the Atlantic.) Seven of these are guarded by Poseidon's warriors, the Marine Shoguns (all of them, except Mermaid, seem to be equivilent to the Gold Saints) - and each Pillar is named after one of the seas. The outer seven pillars are: the Artic, North Pacific, Indian Ocean, Antartic Ocean, South Atlantic, North Atlantic, and the final one - belive it or not - is called the "Main Breadwinner"!!! The central Pillar is named after the Mediterranean, and Poseidon himself guards that Pillar.

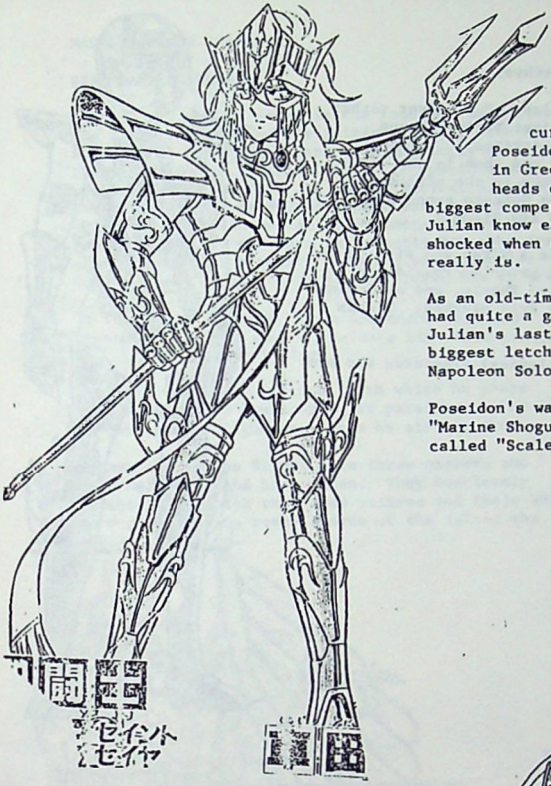
The Artic Ocean Pillar is guarded by Marine Shogun Seahorse. The North Pacific Pillar is guarded by Scylla. The Indian Ocean Pillar is protected by Chrysaeor, and the Antartic Ocean Pillar by Lymnades. Defending the other Pillars of Neptune are Marine Shoguns Siren, Kraken, and Sea Dragon.

The armor worn by the Marine Shoguns and by Poseidon are called "Scales". That worn by Mermaid is a dark red in color; the rest of the Scales are all shades of orange and gold. (Personnally, I think they would have been better off making them all shades of green and blue, to reflect Poseidon's relationship with the sea.) The seven Marine Shoguns who guard the outside pillars - I assume all seven are the equivilent to Gold Saints - seem to represent the seven seas. (Mermaid seems to be basically the equivilent to a Silver Saint, at least in power - she makes no effort to take on any of the Bronze or Gold Saints who show up, and she is rather easily defeated in the manga by Ophichus Shaina when that Silver Saint shows up.)

So what we are left with is another "race against the clock" storyline like the second half of first season SEIYA and all of second season SEIYA - the Bronze Boys have something like 12 hours to destroy the eight pillars and win her release, or Athena/Saori will drown. I sincerely hope that Toei adds in some more storyline with characterization in it, or third season SEIYA will prove to be one battle after another with nothing in the way of character-building - a fault which has seriously damaged the popularity of second season SEIYA already. In the manga, we aren't getting any flashbacks (with the exception of Isaac) for ANY of the Marine Shoguns; at least in second season SEIYA on TV they gave us some idea of who each of the God Warriors were!

It should be noted that all the artwork in this article are reproduced from Shonen Jump and is by Kurumada. I haven't seen enough material on the characters as done by Toei to feel confident yet in drawing them. But the Scales, at least, seem to have been copied almost line for line from manga to TV character sheets, so...

JULIAN SOLO / POSEIDON + MERMAID TESTIS



POSEIDON

REAL NAME: JULIAN SOLO

In addition to being the current manifestation of Poseidon (who was a rival of Athena's in Greek mythology), Julian also heads one of the Graude Foundation's biggest competitors. Saori (Athena) and Julian know each other socially; each is shocked when they discover who the other really is.

As an old-time MAN FROM U.N.C.L.E. fan, I had quite a giggle when I finally transliterated Julian's last name - the main character and biggest letch of U.N.C.L.E. was named Napoleon Solo...

Poseidon's warriors are referred to as "Marine Shoguns" and their armor are called "Scales".

POSEIDON SCALE ------

MARINE SHOGUN MERMAID

REAL NAME: TESTIS (possibly Tethys)

Mermaid seems to be the equivilent of a Silver rather than Gold Saint. She is the first Marine Shogun we meet, as the Mermaid Shogun arrives to "awaken" Julian Solo's Poseidon persona and then is the first to confront Athena and her Saints in the official third season storyline. (Siren Solento appears in episode #97, second season, to aid Hilda.)

Tethys, in Greek mythology, was a Titan and wife to the Titan Oceanus, who was sea god prior to Poseidon's arrival on scene. There is also Thetis, one of Oceanus' daughters, whose wedding party Eris crashed. Thetis was mother of Achilles.

Mermaids are, of course, mythological creatures who are half woman and half fish.

MERMAID SCALE

MARINE SHOGUN SIREN

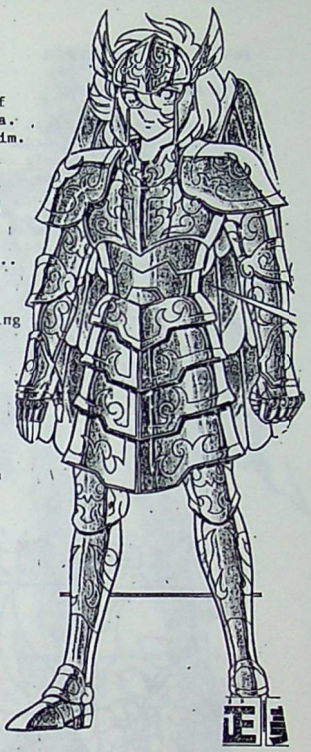
REAL NAME: SOLENTO

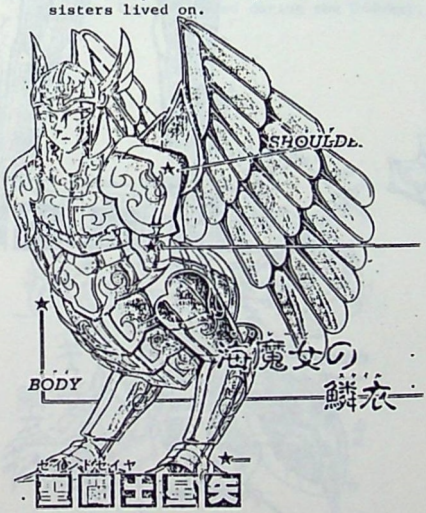
Solento arrives on scene in the Poseidon storyline of the manga after Mermaid's initial contact with Athena. He takes on Taurus Aldeberan and seemingly defeats him. Solento unwittingly leads Athena to Poseidon when he returns to his master. In the TV series, Solento shows up in episode #97 of second season to aid Hilda and is taken out after a fierce battle by Siegfried. I am not sure yet exactly how they are planning to work him back into the storyline for third season SEIYA, or if they'll leave him as dead...

In the manga, Solento faces Andromeda Shun and seemingly (at the moment) defeats him while protecting on the Neptune Pillars.

His main weapon is a flute, with which he plays the "Death's End Symphony" - it paralyzes a foe so they cannot fight back when he strikes them.

In mythology, the Sirens were three sisters who were half bird and half woman. They had lovely voices, with which they drew sailors and their ships to death upon the rocky shores of the island the sisters lived on.





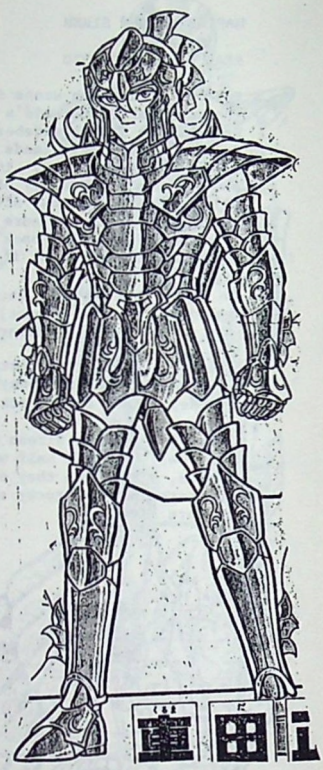
-----SIREN SCALE

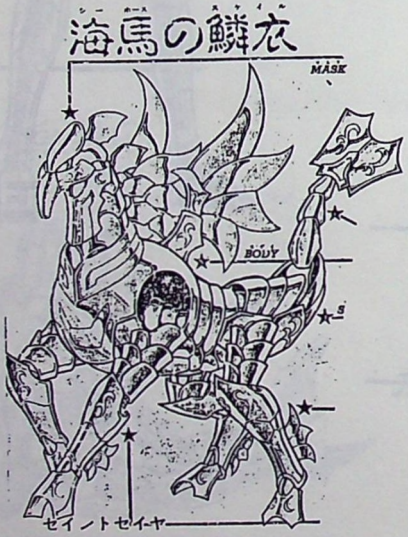
MARINE SHOGUN SEAHORSE

REAL NAME: BAIAN

Baian protects the first of the pillars the Bronze Boys must destroy in order to save Athena. Seiya faces him and ultimately defeats him. Baian's special blow is "Rising Billows".

Seahorses, in mythology, were creatures with the forefronts of horses (with webbed feet rather than holves) and the rear ends of fish. Seahorses were said to draw Poseidon's chariot.





-----SEAHORSE SCALE

MARINE SHOGUN SCYLLA

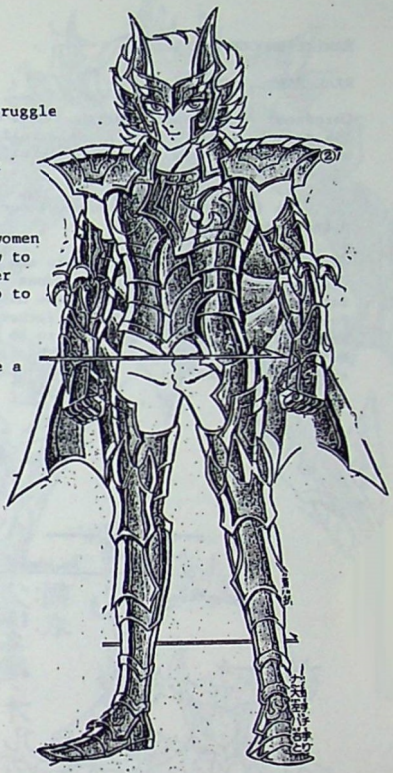
REAL NAME: IO

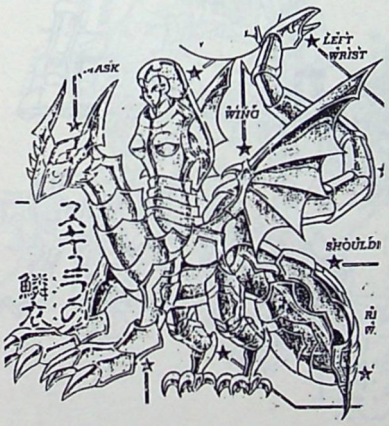
IO faces Andromeda Shun in the Bronze Boys' struggle to destroy the Neptune Pillars.

Sycila's power includes the ability to project energy in the forms of several different animals.

In Greek mythology, Io was one of the mortal women loved by Zeus. The god changed her into a cow to protect her from Hera, his jealous wife. After considerable adventures he finally returned Io to her real form, and she later bore him a son named Epaphus.

The Scylla was a sea-monster. Scylla was once a beautiful sea-symph whom the sorceress Circe grew jealous of. Circe transformed the nymph into a hideous monster...from the waist up she remained a beautiful girl, but the lower part of her body was transformed into six ravening dogs. Scylla was one of the sea monsters Odyseus faced during the Oddessy.





-----SCYLLA SCALE

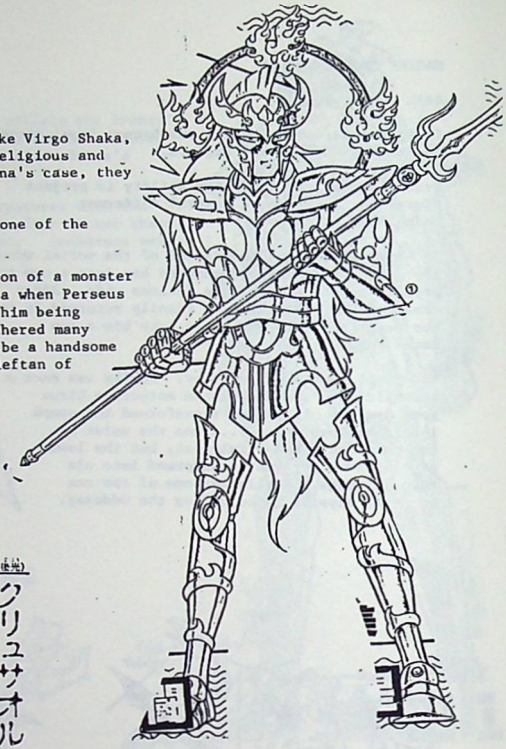
MARINE SHOGUN CHRYSAEOR

REAL NAME: KHRISTNA

Chrysaeor faces Dragon Shiryu. Like Virgo Shaka, his attacks use a lot of Eastern religious and mythological symbolism - in Khristna's case, they are mostly Hindu in origin.

Khristna is of course the name of one of the Hindu gods.

Chrysaeor in Greek mythology was son of a monster (he was born of the blood of Medusa when Perseus cut off her head; some tales have him being Poseidon's son by Medusa), and fathered many monsters. He himself appeared to be a handsome human man. Also known as the "Chieftan of the Golden Spear".



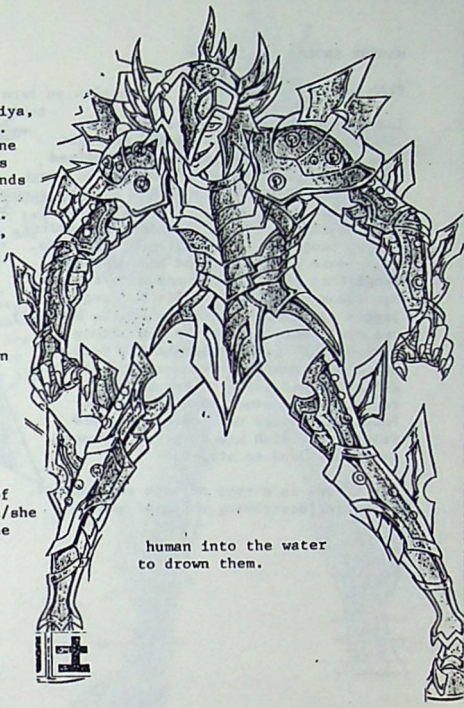
-----CHRYSAEOR SCALE

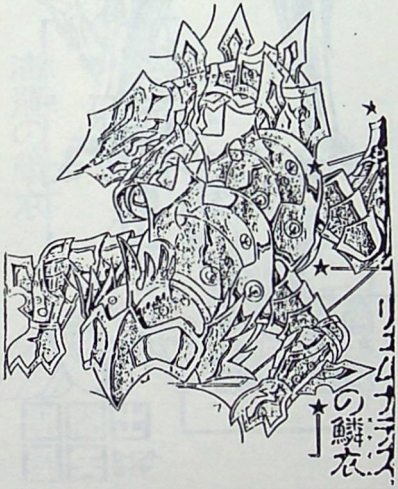
MARINE SHOGUN LYMNADES

REAL NAME: KAYSA

Lymnades faces and takes out Hyoga, Seiya, and Shun before being defeated by Ikki. Kaysa changes his form to become someone each of the Saints loves - Hyoga thinks he's fighting Aquarius Camus, Seiya finds himself facing Aquila Marin, and Shun thinks it is Ikki who his fighting him. Shun's chains tell him there is danger, and Shun breaks through the illusions momentarily and nearly defeats Kaysa. But Kaysa re-established the illusion, and even knowing it isn't really Ikki, Shun cannot quite bring himself to deliver the final blow. When Ikki arrives, Kaysa assumes the form of Shun and then Esmeralda; but Ikki still manages to defeat him.

In mythology, the Lymnades were evil water demons who hated humans. They had the ability to mimic the form and voice of anyone they chose to. They used their power to assume the shape of someone a passerby loved - and when he/she got close enough, the demons pulled the human into the water to drown them.





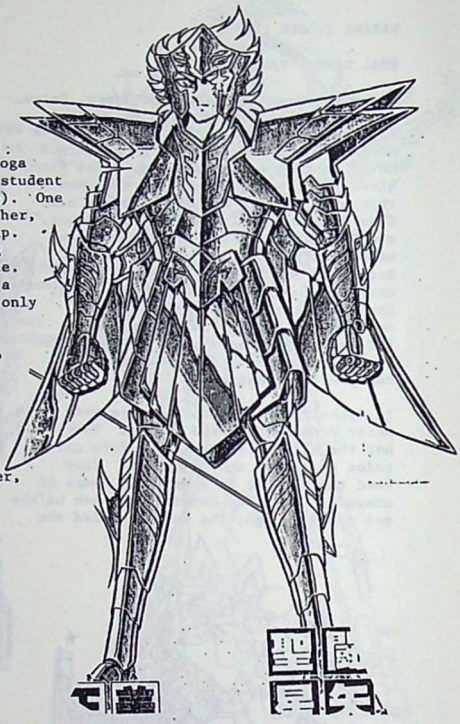
------LYMNADES SCALE

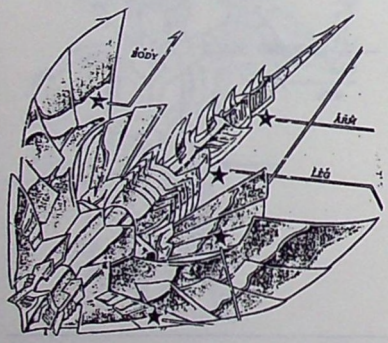
MARINE SHOGUN KRAKEN

REAL NAME - ISAAC

Isaac faces Hyoga, but this is yet another case of Cygnus having to fight someone out of his past. Isaac trained with Aquarius Camus at the same time Hyoga did (I assume they'll make him another student of Crystal Saint in the third TV series). One time while Hyoga was "visiting" his mother, he got caught in the rigging of the ship. Isaac dove down and saved him, throwing Hyoga free of the water and onto the ice. But Isaac was himself badly injured by a jagged piece of ice (that's why he has only one eye), and was lost in the strong current. Hyoga has thought him dead, but a huge manta ray had scooped him up and delivered Isaac to Poseidon's realm. Isaac since then has served Poseidon. Hyoga must defeat his old friend to finish his duty, and Isaac is honor-bound to stop him.

The Kraken is a type of huge sea-monster, known for destroying ships at sea.





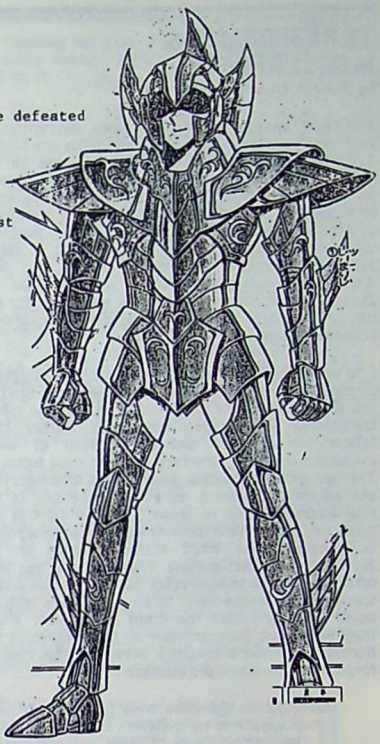
----- KRAKEN SCALE

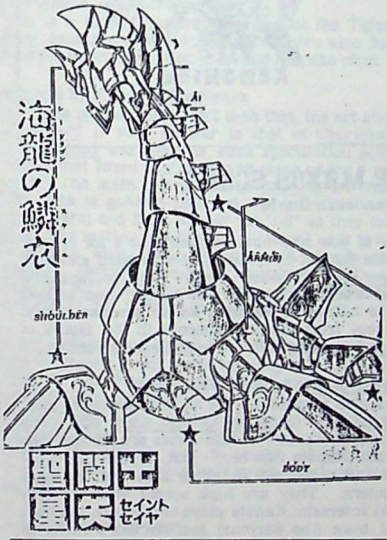
MARINE SHOGUN SEA DRAGON

REAL NAME: CANON

Canon is the final Marine Shogun that must be defeated before the Bronze Boys can take on Poseidon himself. He ends up facing Ikki, who is shocked when Canon's helmet comes off - for Canon is a dead ringer for Gemini Saga! It seems that Saga was one of triplets, not twins; and Canon is the youngest of the three brothers. Therefore Canon has a special reason to dislike Athena and her Bronze Saints...

Canon has the use of Saga's "Another Dimension" power as well; and he defeats Ikki by sending the Bronze Saint elsewhere - at a guess from the art, I think Ikki has ended up in the Bermuda Triangle! But by this time Seiya, Shiryu, and Hyoga are all facing Poseidon themselves (along with Shaina as well...)





----- SEA DRAGON SCALE

TRANSFORMERS: MASTERFORCE

by Robert Chantemsin

The new season of Transformers currently on Japanese television includes most of the new line of Transformers toys coming out right now in the United States, including the Headmasters, Powermasters, and Pretenders. I just saw four episodes from the new series, and since I lack any knowledge of Japanese, thought I's share some of my impressions of the show, rather than present a series synopsis. I hope to give people who've only seen American Transformers some idea of what its Japanese counterpart is like. I'll also probably end up comparing it with the American Transformers television show.

I do know that this series follows the Transformers: Headmasters series and some of them are still in the show. The first thing I notice is that the robots themselves are not sentient beings. Rather, they follow the popular anime tradition of being machines for the characters that the show focus on. The heroes of the series possess gold bracelets that act as communicators as well as the key to the characters' ability to transform into part of the robot and merge with them. Once the metamorphosis is complete, the robot seems to take on the personality of that person. This premise has been often used in Japanese robot shows. Unlike Americans, the Japanese seem to have negative feelings about making robots the main characters. While they will often seem to take on the virtues of the heroes, the show's creators never let the viewers forget that the stars are humans.

The bad guys in the show also follow traditional lines: they appear to be monsters from space out to conquer the Earth. Three of them are the Decepticon Pretenders we have over here. They possess the ability to transform from monsters to robots and vice versa. There are also human bad guys who pilot some of the evil Transformers around. They all seem to be working for some super menace in the shape of a glowing sphere.

The episodes I saw deal mostly with the recruitment of some of the main characters. A teenager, who by the way transforms and merges with his truck to become Gingai (I think that's how they pronounced it), goes around giving some guys the bracelets and tells them that their vehicles, usually race cars, have special abilities. Gingai also has the power to transform into a stronger robot called Super Gingai. The show also features a strong cast of kids, the Juniors, who also transforms and merges with their vehicles.

All in all, this is a pretty good series. It's certainly different from the Transformers we have over here! While it doesn't really present anything ground breaking for the Japanese, it does offer a good cast with many different characters. It's been awhile since transforming robots graced Japanese television, and the current success of the Transformers series suggest that they are rediscovering it. The fight scenes are great by Japanese standards and leaves its American counterpart in the dust. I was also thrilled to see characters like Six-Shot and the Seacons, who never made it into the American series. I'll be happy to dub the episodes I have for anyone who wants a copy, just drop me a line!

THE MANGA SCENE

by Vannessa Howle

Many of you may have noticed that a lot of your favorite (or not-so-favorite) comics have ended in Shonen Jump ("Shonen" means "boy" in Japanese) and have been replaced by new series. What follows are the titles and whatever series premise I could make out from the installments in the issues of Shonen Jump I have for some of these new series.

Haruka Kanata by Ryo Wantanabe

This series is basically the typical "boy meets girl" comic (similar to Touch, Orange Road, etc.) The two main characters in this series are Haruka (the girl) and Kanata (the boy) - just in case you could not tell, Ryo names the series after the two main characters. They are high school students with typical interests: Kanata plays baseball on his high school team (the Seiyous) and Haruka's niche is ballet and dancing. In the early issues of this

series Kanata is somewhat threatened by a rival love interest who is quite aggressive with Haruka. The art is simplistic, but nice.

Yuwai Koaouga Yatsute Kita! by Tamago Yude
I do not believe that this is the writer-artist's real name as "Tamago" is Japanese for "egg" and "Yude" means "boiled egg"! Be that as it may, the comic itself is very Japanese. It deals basically with demon spirits and humans wrestling and fighting. Most of the characters have the ability to transform into inanimate objects. Some of the characters resemble characters from Japanese mythology. While this series is probably interesting if you are Japanese, I wouldn't translate it due to the fact it deals with very Japanese concepts.

Second by Yasuki Inoue
Second is another sports comic - not baseball this time, but boxing. It focuses on Ohishi (the boxer) and his trainer. Each episode runs longer than most Jump comics (30 pages to the others' 20), but it is interesting to see the progression of Ohishi and his trainer. Once again the art style is nice, but simplistic.

Jungle Emperor Tarzan-chan
by Masaya Tokuhiro
This is a totally humorous version of the Tarzan story done Japanese. Masaya Tokuhiro also does work for Super Jump Ken-chan and Moyako-chan.

Bastard by Kazushi Hagiwara
For those of you who haven't seen this, the art style in Bastard is very similar to that of Capricious Orange Road and there is some speculation going around that Izumi Matsumoto is going under a pen name. The main characters in Bastard are Yoko Noto Teia (a goddess-like girl who possesses various powers) and Dark Snyder (or "DS" as they call him). The setting is definitely fictional as it is set in a land with flying dragons and swords and sorcery. Bastard is serious enough to hold your attention with just enough humor. The artwork is very nice, I look forward to the reprint books.

Heart of Saturday Night by Izumi Matsumoto
This is Izumi's latest comic running under his own name (if the rumors are indeed correct about Bastard being done under a pen name). I am still uncertain about just what the premise of Heart of Saturday Night is. I know that elements of it involve an actress and a person of Japanese royalty. More on this series as I get time to translate it.

City Hunter Overview
Now something about another manga series that has been running for quite a while in Shonen Jump and that many readers know through the anime series based on it: City Hunter.

City Hunter is the creation of Tsukasa Hojo (creator of Catseye). It is currently running in Shonen Jump and has (so far) 14 reprint books.

City Hunter is unlike most Japanese manga (and animation) because there are only four main (recurring) characters in the series (which was launched shortly after Catseye ended). The description given in the brief synopsis in the front of the Jump reprint comics is as follows:

> Ryo Saeba, a sweeper, has joined forces with his close friend Makimura to wipe out the evils of the Big Cities. Ryo has a special fondness for women and because of that characteristic he undertakes jobs from all female clients, such as being a woman's bodyguard, taking revenge for the unjust murder of a woman's lover, or even blowing the cover on a drug/mafia syndicate.

The main character in City Hunter is Ryo Saeba (also known as 'City Hunter' - or 'Bodyguard', as everyone has been calling him in volumes 10-13 of the manga reprints). Ryo is somewhere between the ages of 25 and 30, of Japanese nationality, about 6 feet tall (186 cm), and weighs 159 pounds (72 kg). He is a millionaire who lives in a ritzy section of Tokyo called Shinjuku. (Information about his past, his relatives, or how he came into money is not revealed in either the first comic, with the loosely translated title of "The BMW Rape-Murders", nor is it revealed in the anime series.)

City Hunter uses a bevy of weapons. He prefers to use a colt python .357 magnum. Some of the other weapons he uses regularly include: an Uzi-ppk, a M-20 rocket launcher, an M-60-gpmg, a Smith and Wesson M629 .44 magnum, a Smith and Wesson M459 automatic pistol, and a Colt Match Target Pistol. He also uses a silencer for his .357.

Clients contact Ryo under his XYZ moniker via the bulletin board at the Shinjuku subway station. Most of the time, he is dealing with female clients. There are a few times that he has male clients, however. In volume 2, Nobuo Ryijin hires Ryo to keep his daughter Sayaka in line and in volume 4 in the "Tonda Ia-Chiya" storyline when he is blackmailed.

While Ryo is not married and for all practical purposes it looks as if most women in the series show contempt for him - that is simply not the case. A large majority of the female characters fall

madly in love with him and want to marry him (e.g. Yuki Minagawa in volumes 8 and 9 - she is the "Donald Mac" girl in the episodes). Ryo's voice actor is Akira Kamiya, who is also known as the voice of Mendu in Urusei Yatsura, Roy Folker in Macross, and other voices in Maps, Maison Ikkoku, Elf 17, and others.

The second continuing character in City Hunter is Saeko Nogami. Saeko is a Japanese female between the ages of 25 and 30. She is a policewoman in the manga and a private detective in the TV series. Her main weapon is a Smith and Wesson M-29 .44 magnum. She can always get Ryo to take her rougher cases under the assumption that she'll sleep with him (he always solves the cases and gets nothing out of the deal). Saeko seems to be Ryo's match in wits and skill in the series, but not in love. Early on she made it clear to the readers in the manga that she was just using Ryo (and I believe she just liked being around Ryo because of his looks and money) but in volume 11, there is a confrontation between Ryo, Saeko, and Kaori. No background history on Saeko has been revealed thus far. The voice actor for SAeko is Yuko Athikami.

The final continuing character in the series is Kaori Makimura. Kaori is 21 years old and is of Japanese nationality. She is the sister of Ryo's old partner. (According to my translator, there have been some screwy things going on here; it seems that in between volumes 1 and 2 Tsukasa Hojo forgot or rewrote the relationship between Kaori and Makimura. One version says that Makimura killed Kaori's real mother accidentally in the line of duty and that she is his adopted sister. The other version says that Kaori and Makimura are really bother and sister and that their parents died when they were young adults. This whole controversy came up in the story line when Makimura was killed by the angel dust ring and for Kaori's twenty-first birthday Maki was going to give Kaori their mother's ring as a special present. Personally, I cannot see myself moving in with someone who killed my parents and letting them raise me. I believe that Hojo realized that as well as that was the storyline that was dropped). Before Maki died, he asked Kaori to promise him that she would keep Ryo in line and watch him (Maki was the practical partner in that odd couple). This is why Kaori has all those hammers in the manga reprint books. Ever since volume 7 both Ryo and Kaori have admitted to themselves and to the readers that they do really care about each other (and more evidence of this has popped up in volume 14). However much like the Lum-Ataru or Kyoko-Godai relationships, I believe that aspect of the relationship won't be revealed until the series is complete. At this point, City Hunter may run longer than Cat's Eye. Cat's Eye ran for 18 reprint books and City Hunter is up to 15 and the series is still going.

When the TV series started over again as City Hunter 2, a new female main character was added to the line up. Akemi is a 16 year old model and a spokesperson for All Nippon Airlines. She has Ryo captivated - until he realizes that she is only sixteen! While Akemi was introduced in volumes 12 and 13 of the reprint books, she has not been a recurring character in the manga series.

BGM REVIEWS

by Robert Chantemsin

Bubblegum Crisis Original Soundtrack

The was certainly one of 1987's finest BGMs. The popular OVA has spawned four sequels so far (with eight more planned), a music video, and a string of great BGMs.

This BGM includes percussive rock instrumentals and four fantastic vocal songs. Kinuko Oomori, the voice actress for Priss, provides vocals for three of the songs: "Konya Wa Hurricane", "We Want You So Jaga", and the rock ballad "Remember". "Mr. Dandy", the closing theme song, is sung by an unknown male. It is interesting to note that "Remember" was not heard in the OVA and therefore is probably an image song. This is a great bonus since it is one of the best tracks. My personal favorite is "Konya Wa Hurricane", the song Priss performed at the start of the OVA.

The instrumentals are also an excellent part of this BGM. These hard driving tracks provide the appropriate atmosphere to the exciting action in the OVA. All the tracks are quality recordings.

The LP version comes with some great bonuses: a booklet with the song lyrics; some photos of model kits of the ADP, Bommers, and the Knight Sabers, and a super poster of the Priss Hardsuit in the Motoslave configuration! This BGM is a must buy for anime fans who love music.

Area 88 BGM Collection

I have a mixed opinion of this BGM. The's nothing wrong with it, in fact, the tracks are pretty good. The CD provides one of the most varied selections I have ever heard, ranging from instrumental war themes through jazz, calipso ballads, sweet violin solos, and pop/rock to heavy metal.

The arrangement of the tracks is also innovative by having instrumentals and vocals alternate turns. The ten instrumentals are called "Missions", and were used mostly for the combat scenes in the videos. The vocal songs are performed by either Mio, a popular Japanese female vocalist, or by another performer named Derek Jackson. The variety of tracks is one of the BGM's strong points, providing a great experience for the anime listener.

The emotional songs really capture the sorrow and tragedy of the videos. They reflect the onscreen feelings for who have seen the OVAs and bring a touch of sadness even to those who haven't. My problem with the BGM is that I really didn't like the series that much. I know it's a perennial favorite, but I really only enjoyed it the first time. I couldn't stand such a melodramatic show over and over again. In any case, this BGM should satisfy the true Area 88 fan.

THE MANGA FRONT

Are Women's Comics Sexist?
by Paul Sudlow

Although so-called women's comics are not as popular among American fans as the boy's or men's comics, the women's comics industry is every bit as active in Japan. The proliferation of girl's comics in the 60s and early 70s has led to the development of women's comics; as the upper end of the girl's comics genre has evolved, its readers have grown older, and an estimated 7 million women in their 20s, and 30s are now drawn to a steady diet of passionate affairs, lost virginity, illicit sex, and, invariably by the end of each story, stable married life.

A recent study conducted by Masayo Akimoto has concluded that the women's comics perpetuate stereotypes of Japanese women as totally dependent on men. "Most of the comics describe the lives of women who depend on men for their happiness," says Akimoto. "Sometimes independent women appear in the stories, but in most cases they are criticized as self-conceited and unfeminine. The role of women in the stories is to show that happiness comes from being dependent on men."

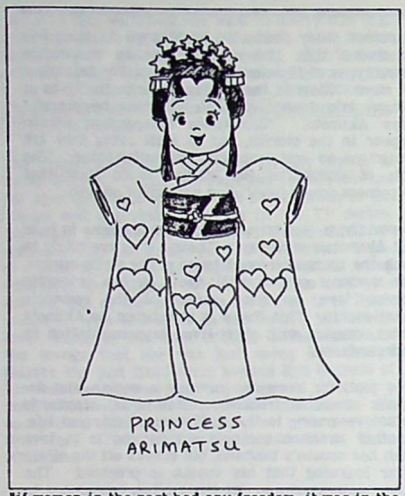
Certainly, a look at women's comics seems to bear out Akimoto's statement. Though they are likely to lack the saccharin-sweet tones of the girl's comics, the women's comics still dwell on one principle theme: love, or some aspect of the romantic relationship. This theme is sometimes, as Akimoto notes, coupled with short-lived experimentation in independence.

One plot, for example, portrays a woman who deviates somewhat from acceptable social standards before returning to the stableness of married life. Another involves a single woman who is in love with her cousin's husband, but breaks off the affair after learning that her cousin is pregnant. The story ends as she writes her mother asking her to arrange a marriage for her, a practice still popular in Japan.

American manga readers can detect a trace of this sort of theme in the character of Taeko Yasuda in Area 88. Although she has proven herself as a successful career woman, Yasuda worries that she might not be able to attract and marry a suitable man. Kaoru Shintani, though he draws for boy's comics today, earned his wings in the women's comics field, and Yasuda seems to be a reference to his beginnings.

Not everyone agrees, however, that women's comics are sexist. One editor of a prominent women's comic book maintains that "reading sexism into these comic books for women is going too far." She claims that because the authors of the stories are close to the same age as their readers, "a more realistic observation is that the writers work as mirrors for Japanese women in their 20s and 30s, reflecting their wishes and aspirations."

This argument too has its points. Japan has the world's oldest tradition of women's literature, and love has always been the subject women both write and read about. However, this might be due not so much to a preference of women writers, artists, and readers as to the fact that Japanese women culturally have nowhere else to go. As Kumiko Minami points out, this may partially be a result of men's centuries-long suppression of women and that



"if women in the past had any freedom, it was in the world of sentiment, where no outside authority could intrude. In this limited and humble realm, they were free to fantasize of love and dream."

Thus it seems that if women's comics are indeed a reflection of the cultural norms of Japan, they are not sexist in of themselves, but merely indicators of a larger problem of sexism in Japan. Akimoto ventures that the reason women's comics dwell on the theme of women's dependence on men is because the typical readers are women who "have not yet established a critical attitude against society or established an independent lifestyle. That is why they have to accept the existing conservative social norms." It must be remembered that Japanese women usually do not marry until they are in their late 20s or early 30s, and often live with their families until they do.

A survey conducted by one of the women's comic magazines reveals that 68.4 percent of its readers are in their 20s and nearly 20 percent are in their 30s. Housewives make up 33 percent of the readership, 28 percent are office workers, and 10 percent are students. Just over half of the readers are married.

Sources for this article included the Asahi Shimbun and Frederik Schodt's Manga! Manga! The World of Japanese Comics.

THE MARRIAGE OF GOEMON

by Robin Lane

The fourth Lupin movie is a wonderful piece of work. It is a superior film to Gold of Babylon or Mystery of Mamo. It's almost on a par with Castle of Cogliostro. Almost.

There are a couple of changes that I had to get used to. The music for starters. It's good, it's just not the soundtrack that I was expecting. The other three films had the same sort of sound. Nothing wrong with this one, though. It's jazzy. It's Lupin.

The bigger adjustment was to the voices. All new. All good. I especially like Jigen's new voice. Deep and rumbling.

The story goes something like this.

Goemon is about to wed a charming young lass. During the ceremony, a group of high tech ninja footballers attempt to swipe an urn. It's a wonderful free-for-all with the ninjas almost getting away with the urn. Since they can't take the pottery, they grab the bride and - you guessed it - they want to swap.

Cut to the temple Zenigata has retired to. He thinks Lupin is dead. An officer who just happened to be at the wedding is there to recruit Zenigata, but it takes a photo of the world's greatest thief to bring Zenigata out of retirement and into the chase.

At the home of the bride, Goemon and his future father-in-law are talking. It seems that her father won't give up the urn as it is the key to a golden castle that his family has had the duty of protecting for years. Goemon is miserable. He understands honor and duty better than anyone else.

Ah, but then there's Lupin. He has been spying on the family and figures that here is a chance to do a good deed and to get one up on the oh-so-honorable Goemon. He steals the urn that evening (and manages to learn a bit about the location of the castle). The next morning, he goes to Goemon before the theft is discovered and recruits a confused Goemon. Lupin, Goemon, and Jigen set off to rescue the bride.

On the way to the swap, Goemon recalls his meeting with his love. Lupin teases him about this and only Zenigata's appearance saves Lupin from some pain. The chase is very brief.

Meanwhile, the family of the kidnapped bride

discovers that the urn is missing. Panic ensues.

The exchange is to be made at a locomotive roundhouse. Lupin attempts a doublecross, but it thwarted. Zenigata shows up and forces our heroes to flee, but, at least, they've got the girl.

Back at the bride's home, her father has come to a decision. He leaves for the castle, he must stop the thieves.

The ninja head for their lair --- followed by Fujiko. It seems that Lupin planted a tracer in the urn and the charming Ms. Mine is to follow. He's a clever one that Lupin. She learns the location of the castle, but is captured. The leader of the ninja, a big guy with a bump on his forehead like a third eye, has plans. He takes Fujiko's necklace and hands it to a gang member who is a cop. It seems this necklace is a tracer that Lupin planted on her. Perhaps Lupin is wiser now.

Lupin plans on taking a shot at the castle. Before doing so, however, he and Jigen drop off Goemon and his lady. Before leaving, Goemon nearly dices up Lupin and Jigen (costing Japan a couple of trees).

Lupin tracks Fujiko's tracer. It leads him to the police station and a confrontation with Zenigata. Lupin points out the crooked cop to Zenigata before he leaves.

At the bad guy's place, Fujiko uses her charm to take out the one guard on her. In doing so, she discovers a key in the shattered remains of the urn. About this time, Lupin shows up with most of the Japanese police in tow. The chase in on in the great tradition of Blues Brothers.

The bad guys reach the temple which marks the entrance to the caves that lead to the castle. The bride's father is waiting here. He confronts the villains and gets tossed off a cliff.

Goemon and his lady show up. It appears that she has some knowledge of the castle's whereabouts. Goemon tries to send her back, but she points out that she knows where she's going.

Next to arrive are Lupin and ten percent of the Japanese police. (I said it was like Blues Brothers.) Lupin forges ahead, but the police stop; Zenigata has found the girl's injured father.

Goemon encounters Lupin. Our hero nearly loses his head, but Goemon demonstrates control. The two groups decide to join forces. Booby traps abound in the passages in the best Lupin tradition: all of them dangerous and deadly.

The mountain starts to tremble and Zenigata starts to fear that he might be losing Lupin. He convinces the father to guide him.

Lupin and company encounter the most deadly trap. It set Goemon against his friends. Only with the aid of his lady are Lupin, Jigen, and Fujiko saved.

Fujiko and Jigen find the main passage to the temple. Leaving Goemon and his lady behind, they rush forward. They find the palace and Fujiko is ecstatic.

Ah, but the bad guys make their appearance. They get the drop on our heroes and call Lupin's explosive bluff. It looks real bad until Goemon shows up.

Lupin leaves Goemon at the gate while he, Fujiko, and Jigen head into the castle. A group of ninja follow. Goemon makes a mess of the thugs around him, so it's Three-eyes and Goemon - man to man. This guy is probably Goemon's toughest foe ever.

Lupin finds a way to turn his pursuers against each other.

Meanwhile, Goemon is still fighting Three-eyes. His lady tries to help, but runs into the crooked cop. Goemon breaks off combat to rescue her, but Three-eyes grabs her and forces Goemon to surrender. The girl will have none of this, in the tradition of Claris, she throws herself off the roof and is saved by Lupin. Jigen tosses Goemon his sword and Three-eyes bites the big one.

Now the mountain really starts to come down. After all, what hidden temple worth its scared salt is around after Lupin has begin there? The gang, with Zenigata's help, escape --- not only the mountain, but the police. I think the police are just too tired to chase.

Goemon wanders off from his lady, he feels that he is a danger to her. Lupin tells her to hang in there.

Zenigata gets ready to return to his old job. Chase Lupin! No matter where he goes.

LETTERS TO THE EDITOR

CORRECTIONS AND COMMENTS

First off, I've spotted that grievous error I was talking about. After careful re-reading of the Starship Troopers novel, it seems extremely likely that the line I translated as "fire-fighting duty" would better be rendered as "live-ammo combat training". (There are certainly similarities.) Also, if the video follows the outline of the novel, (I haven't seen the video yet) Hendrick does not desert but disobeys orders and is formally discharged. Back to the textbooks....

I did enjoy the Rose of Versailles information. Perhaps it's the snappy dialogue which only the translators can fully understand that attracts them to the less-liked shows. A matter of knowing something that the rest of us don't...

The printing didn't come out clearly on the girl with the sais on page 5. As I've been trying to get some info on her, could you print the identification next ish?

Looks to me like Mime (in second season Saint Seiya) was a direct response to many fans agreeing with Pat Munson-Siter that the Lyra fight scene in the first movie was too short.

One hopes the Saints will get at least 24 hours to recuperate before their next adventure.

I wanna get me one of those Dirty Pair Action Accessory Kits!

More when I Can,
Scott K. Jamison
P.O. Box 3374
Minneapolis, MN 55403

[Thanks for the corrections, Scott. I have since the first two Starship Troopers videos now and my feelings on the series are somewhat mixed. Starship Troopers was on of the first SF books I read many years ago and it is still one of my favorites. Why the anime series is good, I cannot understand some of the changes that were made for the series - For example, why is the hero no longer from Latin America? Most of the changes that bother me are relatively minor, but they trouble me because there does not seem to have been any logical reason for many of these changes. The Starship Troopers videos seem to be a better adaptation of the source material than the Lensman series was, but I had hoped for better. The writing that did not reproduce next to the illo on page 5 simply says "Yoroiden Samuari Troopers (c) Sunrise/Nagoya".---RSS]

A NEW MEMBER SPEAKS

Enclosed is a $10.00 check for a six-issue subscription to Celluloid Diversions. I have been a member since September and I very pleased with the results.

Thanks,
Austin Koski
9867 Old Redwood Way
Windsor, CA 95492

[I'm always glad to hear from someone who is pleased with the C/FO - the problem with a wide-spread club is that you are more likely to hear the complaints than the praise! Anyhow, thanks for the kind words. I hope you enjoy Celluloid Diversions!---RSS]

STUDYING POPULAR CULTURE

Cheers for another enjoyable issue. Again, more power to you for a monthly schedule!

In regards to the holiday gifts by Omar Velasco, when asked why I piddle away my time in fandom, I reply that I am not pissing my time away, but rather, I am studying Popular Culture! This is not only a very effective come back, but is entirely true. Try this the next time some mundane rags you about your hobby.

As for demographic info on your survey, don't discount it as you can use it to target your advertising. If you find that the majority of your members are young men in their 20's, then comic fandom might be the best place to find new recruits. I'll be more than happy to expand on this if you have any specific questions (geeze, I got a degree in this, I'd better be able to expound on this)....

Got a lead on some Thunderbirds 2086 stuff (including the British Annual) so as soon as I get something, you'll be getting an article.

Nothing more to report, so have very Happy Holiday!

Allyson M.W. Dyar
40-A Cecil Lane
Montgomery, AL 36109-2872

[Studying Popular Culture sounds like a snappy come back to me, but as no one ever asks me such inane questions to begin with (I guess I look too mean, rotten, and horrible), I may never get a chance to try it out.

As you can see from the 1989 C/FO Membership Form, the C/FO is now trying to collect more in the way of demographic data on its members, only time will tell if this will be useful (or if people will even bother to fill out this portion of the form). Any comments on the questions I selected are welcome as I had to pick the questions I thought most useful due to the very limited amount of space available.---RSS]

LENSMAN SHIRA R'STARYA

by Patricia Munson-Siter

CHAPTER ONE

Shira r'starya was driven out of the darkness which had become her shelter by the searing agony of her wounds. By dint of sheer concentration she forced herself to ignore the pain and opened her eyes. Somewhere, she heard the evil chuckles of her captor. There he was...or his image, anyway, on a viewscreen across the room.

A room bare of all other furniture, except for the ropes tying her legs to the hoop set in the center of the floor. The rope was banded with metal where it bound her leg and at the hoop, preventing her from untying it. The door was ajar, another sadistic touch.

"Well, human, I see you have woken!" spoke the hated image on the screen, the great horned helmet concealing all but the glowing eyes and obscene fangs. "It is well. You must be awake for the experiment to go on." Shira felt a lurch, recognized it as a ship being put under power. "I had thought to use some of my men to test Arisia's defenses -- but you make a far better choice. We will see what hallucinations you experience -- before your ship, under my control, crashes with its planet-buster bomb into that world."

If he expected much of a reaction, he was disappointed. Shira was beyond anger or fear; she was surprised to still be alive --- and determined to keep fighting.

Her right arm was useless, broken in at least two places. To immobilize it and keep it out of the way, Shira wedged her right hand to the wrist under the belt of her jumpsuit. There was no time for her to try and heal herself, as broken as she was...in addition to the arm, she could feel broken ribs, her left leg was twisted at an odd angle, and her head ached. It would take hours for her regenerative powers to heal herself, hours she did not have. Instead, she grabbed a length of the rope in her left hand and began to concentrate. Sweat is acidic; by reaching into herself and concentrating her powers over her own body she increased the acidity. The rope began to react. It would take time --- but slowly the fibers began to disintegrate. Reaching into the rope itself as the process went on, she also affect the rate of its reaction to speed its dissolution.

She continued to ignore her tormentor as she worked. Time passed. He had informed her she should soon begin to experience the hallucinogenic defenses of Arisia when the rope finally parted under her assault.

She was the only one on board, so there would be none to try and stop her actions. The Boskonian chief controlled the ship remotely, fearing any crew could be persuaded by the hallucinations to turn it aside from its deadly path. The bomb had to go first, she decided. She didn't know if she could wrench control of this ship away from her captors. If she could disable the bomb, then only she and possibly a few others would die when this vessel crashed into its target --- rather than a whole world.

Getting to elbow and knees --- her left leg was broken below the knee --- she almost gave up then and there as the movement brought agony not only to her leg and arm but also to her chest. She found it difficult to breathe. A moment to collect herself, and then with the stubbornness that was an integral part of her personality she began to crawl toward the engine room, leaving a trail of blood behind her.

An achingly long time later, she was looking at the vast engines and instruments from floor-level. That bank over there had to be the bomb --- problem was, how to disarm it? Should she just go over there and start pulling wires?

The floor seemed to give way underneath her. She found herself sliding down a long tunnel composed of stars and nebulae toward a glowing ball of light.

"This is an illusion or a hallucination, as the Boskonian predicted," she said to herself - for here, her bones were once more whole and the pain was gone. The light flared and began to assume the shape of a revolving, open framework sphere. Someone - or something - crouched above the rolling ball, watching her with wise, ancient eyes.

"You have travelled far, daughter," the being said softly. "And you are sorely hurt. I do not think you will be able to complete your task without aid, Star Guide."

"Perhaps so, Master," she said levelly, acknowledging him his obvious experience and power. "But I must try. If you are an inhabitant of the planet my captors are trying to destroy, be aware I must try to disarm the bomb I was working on --- or your planet, as well as myself, will soon die."

"You do not fear death."

"I do not welcome death, Master. But I do not fear it. It is simply another step."

The strange being nodded. "Your abilities are in some ways far different from those I have already chosen to bear the load of the Lensman. You have talents Boskone cannot anticipate. Yes, a wild card entered the equation." Brilliant light had been building up in the sphere, now it lashed out toward her, engulfing her. She felt it permeate her entire being, examine her down to the molecular level as well as every bit of her mind. Then it concentrated on the back of her left hand. A weight solidified there, resolved itself into a smooth blue gemstone embedded in the back of her hand. "It will aid you in your mission," the Master continued. "The Lens will help focus your powers, will show you what you need to know --- use it well, Lensman."

An instant of vast grayness, then she was once more in the engine room, facing the bomb.

'Show me what I need to know?' she thought, looking at the device. She was startled as its surface swirled in response to her thought and glowed. What was that? Wiring diagrams --- for the bomb? She studied what the Lens revealed, then proceeded with more confidence than she felt to pull wires from the exposed control panel.

Done. Arisia was safe, anyway. The control room next. She didn't know if there would be enough time, but she wouldn't give up.

After another agonizing interval in which she had to push her increasing reluctant body even harder to keep from collapsing, she arrived in the control room.

No wonder the Boskone chief had stopped screaming at her some time ago, she thought as she looked at the screens. The larger vessel was under attack. He had no time for her now. That might make it easier to break his control over this scout ship.

The seat was not built for humanoid frames. It was more like an oddly-shaped couch. She used it to lean up against as she reached for the controls with her left hand. The controls, at least, were fairly logical, and were all labelled...in her home language? Then she realized she wasn't seeing the real writing. Again the Lens was showing her what she needed to know by translating the alien symbols into her own terminology.

Damn! She was too close to the planet to pull completely away. Perhaps a cometary orbit was possible? She turned on the maneuvering jets, reangled the blast of the main drive. It continued to fire its blast for minutes...then she sworn out loud as the engines died. A quick glance told her the fuel tanks had emptied. One way or another, the Boskonian wanted her dead...

As she watched the screens, hoping she'd applied sufficient thrust before she'd lost power for a sling-shot orbit, the grayness that had been gathering around the edges of her consciousness closed in, her body finally betraying her. Slowly she slid toward the floor. The cuff of her left sleeve caught on a switch, keeping her from sliding completely to the floor. On her left hand, kept aloft by the caught sleeve, the Lens blinked a steady warning that she was now incapable of heeding.

****

Captain Adams frowned. They'd successfully beat-en off the Boskone intruder. All that was left was this small scout craft the larger enemy vessel had been controlling. Sensors registered faint life signs on board. He didn't know what the Boskonian had been after, but was determined to find out.

"Sir, someone's been bleeding all over the place here!" came a report from the leader of the boarding party. "Phillips, follow it to the left; we'll take the right."

A minute later, Phillip's awed voice came. "Sir, there's a planet-buster in the engine room. It's been disarmed...and whoever did it left a pool of blood next to it."

"I've found the source of the blood," Yamamoto, the team leader, announced. "We've found a humanoid in the control room. Looks like he's out cold. Holy Klono! It's a Lensman!"

Adams straightened in his chair, finger stabbing at the comm button. "A Lensman on board that crate?"

"Yeah. He's...excuse me, she...is pretty badly banged up, sir. Looks like she escaped from somewhere on board. She's still got a rope around one leg. Still alive, I've got a pulse! MEDIC!!!!"

A minute later: "Good. You haven't moved her?" the medic asked as he arrived, a stretcher in tow.

"I was afraid to," Yamamoto replied. "Just from looking at her I can tell that leg is broken, and from the way she's tied up her right arm I figure that's broken too. She's not breathing any too well, either."

The medic probed gently. "Bad. Broken ribs, maybe a punctured lung," he diagnosed. "Heavy blood loss. I hope we have some plasma I can match to hers.

She's had these injuries for a while...some of them maybe over a day. Here, help me get her on the stretcher..."

Shortly, the empty scout was taken in tow, and the stretcher-bound Lensman was transferred to the Galactic Patrol cruiser.

"You need to call the Pastuer, sir," the chief medical officer told the captain shortly thereafter. "Luckily, despite her green skin, her blood's close enough to ours that I can use our stored plasma. She's lost an awful lot of blood, though, and I suspect she's got some internal injuries I don't have the facilities to handle. She needs a surgeon's care, fast!"

"Very well, Lyra," Adams replied. "Gus, put in an emergency call to the Pastuer. Tell them we've got a top-priority Lensman Patient on the critical list for them. Doc, you'd better make sure all your data is ready to transmit as soon as you can --- they'll need the information before we transfer her."

"Aye, sir."

* * * * * * * * * * *

There was considerable excitement on board the hospital ship when it was learned that the badly injured patient the Northrup was transferring was an unknown Lensman. The excitement increased even more when it was learned that the Brittania was also enroute with Lensmen Kinnison and Worsel on board, as well as Chief Surgeon Lacy.

The surgeon assigned to initial care lost all his excitement once he got a look at the data Lyra had sent. He started cursing once they got on his operating table. He did not use the term often, but this Lensman was a mess.

An endless time later, he was reporting to Lacy as the two Galactic Patrol Lensmen looked on.

"Brain, spine are in good shape," the surgeon told them. "Eyes seem okay. Right arm broken in three places. Left leg broken in two places; compound fracture of the ulna. Broken ribs --- luckily, they didn't penetrate the lungs, although she's got some bad internal bruising. Numerous incised wounds we had to clean out and seal with plastiflesh. I don't think we'll have to amputate unless something gets badly infected. We're using an alpha-wave generator to keep her asleep. Her body chemistry is just enough different from a normal human's that I didn't want to risk using any drugs on her. I just can't be sure how she'd react to any of them.

Lacy nodded. "Let's take a look at your patient, then," he said.

There really wasn't too much to actually see of her. Both the broken leg and arm were in traction as well as in casts. Her upper torso was also enclosed in a cast. The alpha-wave generator covered most of her head. However, the Lens glowed on her left hand, visible as it lay on top of the covers.

Her skin was a translucent, light mint green, mottled here and there with darker green bruises. Her hair, cut in a jaw-length bob, was silver-white.

"She must have a streak of stubbornness a mile wide to do everything she did with those injuries," the doctor said, a little awe in his voice.

"Lensmen, while alive, never quit," Worsel said calmly. "She knew what she had to do --- and did it. When are you going to let her wake up?"

"Well, as ground up as she was, if we can keep her under for at least another four weeks, it'll speed her healing," Lacy said. "And, by that time, we should know enough about her body chemistry to figure out which of our pain-killers are safe for her to use."

"Let us know before you wake her. After what she's been through, it would be wise to have another Lensman present," Kinnison told the doctors.

Lacy nodded. "Especially if she's never seen any Terro-humans before," he said.

* * * * * * * * * * *

Four weeks later they were all gathered in the hospital wing of Grand Base, with the addition of Port Admiral Haynes. Carefully the nurse turned off and removed the helmet of the generator.

The Lensman sighed, a flicker of pain crossing her face. Then her eyes opened.

"You're among friends now, Lenswearer," Kinnison told her, both aloud and over his Lens. "I'm Kimball Kinnison and this is Worsel. Dr. Lacy is beside you and that's Port Admiral Haynes."

Her breath caught for a moment as she swung her head around to look at him. Deep gray eyes searched her face, Worsel's, and then the others. Kinnison could feel the brief Lensed probe she drove at them and did not shield against it. She visibly relaxed. "Shira r'Starya," she replied. "The Boskonian filth?"

"Still Loose," Worsel admitted. "Our cruiser could chase him off, but didn't have enough legs to catch him."

"Damn," she said with feeling. "That one needs killing."

"How did it happen --- how did you end up on that scout ship?" Haynes asked.

"I was initially captured while doing star-mapping," she replied. "Their ship was faster than my scout. I think the captain had originally planned to simply kill me, but then I made him angry by escaping and stealing one of his speedsters. They shot it down. I'm not sure how many of my injuries were caused by the crash or how many happened after they recaptured me. Things sort of became confused. I know they were kicking me --- that's when my ribs got stove in. Then the blasted pirate decided to experiment a little, and loaded me on board a planet-buster headed for Arisia --- while he monitored my reactions to the illusions that defend that planet. I was able to get free --- and if you've got the ship they locked me in, you probably have already put together the rest."

"We know that you disarmed the bomb and were able to turn the ship away from crash-landing on Arisia," Haynes nodded. "Our cruiser picked it up after the cometary orbit you established slingshotted you away from the planet and its defenses."

"Well the last thing I remember was praying to the gods that I'd been able to develop enough side thrust to get me into that cometary orbit before the engines quit," she said, laughing shakily.

"I think that's it for now, gentlemen. The lady still needs her rest. Bring in a dose of that pain-killer..." Lacy said.

"No, doctor. Drugs will interfere with my healing processes," the Lensman said firmly. She closed her eyes, relaxing even more. The Lens on her hand glowed softly...and the glow began to spread until her whole body was enveloped. Lacy reached over to take her pulse and jerked his hand away as an audible crackle like static electricity was heard.

"Ouch!" Lacy shook his hand gingerly.

"She's making sure you don't give her that hypo when she's not looking," Haynes half-kidded his friend. The doctor only glared at him in reply.

Worsel leaned over the injured Lensman, careful not to touch the glowing field. "Hmm," he said thoughtfully. "A healing trance. She has enough control over her body that she can speed up her own healing processes. I've heard of the talent, but never before have I witnessed it being used."

"If she's going to compress several weeks of normal healing into a few days, she's going to need a lot of food to replenish her system when she wakes," remarked the young surgeon from the Pastuer.

Lacy nodded. "See if you can get some sensors in here --- maybe we can pick up and record some of this process," he said.

Haynes got up. "I think that's all we'll get from your fellow Lensman until she wakes up again," he announced. Taking the hint, the other two Lensmen followed him out of the room, leaving it to the medical personnel.

"What do you think of her story?" he asked once they were shielded in his office.

"She's a Lensman, and she talked to us over her Lens," Kinnison replied. "I don't know of anyone who can lie on the Lens. Do you Worsel?"

"Mentor told me it was impossible, unless someone had tampered with the wearer's mind so he or she believed it was truth. I doubt this is the case here...Boskone has not the skill, and I think this one would break before she could be bent by force."

"Her will power must be extremely strong," Kinnison agreed.

"I wonder how many other Lensmen are out there we don't know about?" Haynes mused.

"Well, we've already found out that there is more to Boskone than Helmuth," Kinnison replied. "Mentor may have more strings to his bow, too."

"We should not have expected Boskone to roll over and die with Helmuth's defeat," Worsel said. "The Patrol would not disappear if you were eliminated, Admiral."

"You're right," Haynes agreed. We must continue to destroy every Boskone base, every ship we come across. Eventually we'll find their home planet --- or planets. Then we must bring our own forces to bear --- and try to capture their data-banks before we destroy them. Once we have their own records we may have a chance to root them out for good." He stood and went to look out the clearsteel window through which they could see the comings and goings of the fleet. "No use making recriminations

now. We must go forward."

"Aye, sir," the Lensmen acknowledged.

****

Shira woke ravenous, stuffed herself, went back to sleep --- and ate a more normal meal when she awoke again. Lacy examined her minutely four days after she'd woken for the first time and declared her fit; but weak. He prescribed an intensive physical therapy regime to build the Lensman's strength back up and to enable her to regain her former agility and speed. Neither Kinnison or Worsel was there to see her progress. Both had missions of their own to attend to. Haynes and Lacy, though, watched her work and approved. She approached her therapy with the same tenacity with which she had earlier forced herself to survive. Finally, she was released as fully ready for duty. Lacy followed her up to the Port Admiral's office.

"we cannot order you to work for us, of course," Haynes told her. "However, if you are willing to follow my general directions and suggestions, I will have the Patrol furnish you with a ship and whatever other aid you request. Our battle is against Boskone, too."

"Willingly, sir," she replied. "I've seen enough of your Patrol in the past weeks to know I approve of you and your organization. You must understand, sir, I am accustomed to working undercover --- alone. Some of my abilities make me ideal for that type of work."

"What abilities in particular do you speak of? The more we know, the better we can decide which missions you would do best on."

Shira spread her hands. "First, you must be told that this is not my natural coloration or features," she said. "I am somewhat like your Terran chameleons, Admiral. I can, within a certain range, change hair and skin color. Although I cannot change my basic structure --- my skeleton does not alter easily --- I can rearrange to an extent my body fats, the size of my muscles, and my muscle tone. It takes several hours to make a change, but once I'm finished I retain that shape and color until I change again."

"Fascinating," Lacy breathed. "Of course, that sort of ability would follow, considering your healing talents."

"And we can certainly use that talent," Haynes said. "What about the Lens? Cover it with a flesh-tone glove?"

"Not necessary," she told him. "If one knows how..." she thrust out her left hand and concentrated. The Lens slowly faded into invisibility. "You can still feel it, of course," she said, stroking the unseen device. "But not even sensors will pick up its presence."

"Wonderful," agreed Haynes. "I think we have a job made to order for you Shira...."

NEXT MONTH: CHAPTER TWO

GENERAL C/FO NEWS

PREVENT A DUES INCREASE.
RECRUIT A NEW MEMBER TODAY!

The General Cartoon/Fantasy Organization had an operating loss of $748.56 in 1988 (see the Annual Treasury Report herein). That means the general C/FO spent more money than we took in last year and that is not good --- especially since we have even more that we want to do this year!

There are two ways we can make up for this loss, we can raise the dues by about $1.50 a year and increase the cost of a subscription to CD by about $2.00 a year. Or we can get a lot of new members. If each and every C/FO member reading this would recruit just ONE new Associate, Regular, or Full member by the beginning of March 1989, we could easily avoid a dues increase! So, before you fill out the enclosed 1989 Membership Form to update your data for the 1989 Membership Directory, why don't you make a few photocopies of the form and convince a few of your friends to join the club?! You'll get them involved in the oldest and most active non-local anime/manga fan club in the U.S. and you'll be helping yourself by helping the C/FO stave off a dues increase!

If you are a chapter or affiliate leader, try to get every one of your attendees to join the general C/FO. According to the proposed Participation Level rules (see the December C/FO-Communications), higher the percentage of general C/FO members in your group, the lower your group's chartering fee will be!

1989 C/FO DIRECTORY
TO BE PUBLISHED IN APRIL

The 1989 C/FO Membership Directory will be published in April. Entries for Associate, Regular, and Full members will be expanded to list their favorite anime TV series, their favorite anime movies and OVAs, and their favorite manga. If there is room, selected Email addresses for those members that have them will be listed as well.

Current members should use the 1989 C/FO Membership Form included with this issue to update their data before March 15th, 1989! If your membership needs to be renewed in the next few months (see C/FO EXPIRES on your mailing label, if it says 8912, 8901, 8902, or 8903, it is time to renew), feel free to do so at this time. Simply complete the form as you normally would! (If your present membership expires after these listed months, your renewal cannot be accepted until after the new dues are set in March 1989).

However, if you simply wish to update your data for the directory without renewing you must follow the following instructions: Completely fill out sections 1-5, (and section 7 if desired) and sign the form in section 6. Unsigned forms or forms that are incomplete will NOT be processed (Section 4 data will not be listed in the directory, but we will not update your data before your next renewal if you do not complete that section). **IMPORTANT STEP:** Write "UPDATE" at the top of side 1 of the form INSTEAD of checking on of the "form usage" boxes!

BYLAWS REVISION APPROVED 7 to 0

The C/FO Board of Directors approved a revision of the C/FO bylaws that includes the following major changes:

- The Staff membership class has been abolished.
- A Mailing List membership class has been added, this class provides no membership rights but provides a listing for the Mailing List member in the C/FO Membership Directory.
- The board is now allowed to establish a system of C/FO Activity Points that any member can earn by doing special tasks for the general C/FO (and in limited cases, its chapters and affiliates). Members can spend the points they earn in a year on their next membership renewal (to reduce its cost in dollars).
- The article on subordinate units was completely re-written to make it clearer, the only majo changes to the actual rules will be listed herein.
- Groups desiring C/FO Chapter status mus now have first been a C/FO Affiliate for at least on year. (This requirement can be waived by the board.)
- The officers of C/FO Chapters which are expelled from the C/FO for violating the terms of their charters (e.g. allowing non-C/FO members to vote or hold office, allowing people who charge for dubbing to attend chapter meetings, etc.) or the general C/FO bylaws will now be automatically expelled from the C/FO if their chapter is expeled (unless the board overrules this provision by a three-quarters vote on a case-by-case basis). This provision makes the officers of a C/FO Chapter responsible for seeing that the chapter's charter and the general C/FO's bylaws are not violated by the actions of the chapter.
- A new chapter requirement was added: "the chapter shall, at each meeting and in all chapter publications, tell all its members how to join the general C/FO and shall encourage those who are not members of the general C/FO to join the general C/FO and shall encourage those who are already members thereof to remain members. Any advertising done for the chapter must prominently mention that the organization is a chapter of the

general Cartoon/Fantasy Organization and must tell how to get more information on joining the general C/FO. No chapter shall by word or deed, officially or unofficially, discourage any person from joining the general C/FO." Chapters have until March 31, 1989 to propose to the C/FO Board of Directors an amendment to their charters implementing this provision. After this date, the board may so amend the chapter's charter without the permission of the chapter.

o The board is authorized to set up a system of Participation Levels for C/FO Chapters and Affiliates (based the size of the group, on the percentage of the group who are general C/FO members, and on what - if any - special projects the group runs for the benefit of the general C/FO membership. The annual chartering fee of a C/FO Chapter or Affiliate will be adjusted by its Participation Level (the higher the Participation Level, the lower the fee).

C/FO VICE-CHAIRMAN HAS NEW ADDRESS

C/FO Vice-Chairman Patricia Munson-Siter has a new mailing address (effective immediately):

Patricia Munson-Siter
P.O. Box 455
Box Elder, SD 57719

Effective about January 15, 1988 her phone number will be (605) 342-1918. Please change your records accordingly.

DECEMBER C/FO-COMMUNICATIONS SENT TO FULL MEMBERS

In an effort to get more members interested in participating in the club's decision-making, the Executive Committee voted to send a copy of the December issue of C/FO-Communications to all Full members of the C/FO! If you got one, please read it and please consider participating - we need your input!

C/FO ADVERTISING

The Executive Committee authorized ads in Comic Buyers Guide and a full page ad in Animato. The C/FO will also have an ad in Antarctic Press' new version of Mangazine (second issue) courtesy of the publisher, Ben Dunn. Thanks, Ben! Be looking for our ads and buy a copy of Mangazine!

ANNUAL GENERAL C/FO TREASURY REPORT (21 Dec 1987 to 15 Dec 1988)

BEGINNING BANK BALANCE	$4,237.02
Income:	
Memberships, Subscriptions, C/FOLIO sales, chartering fees	$6,921.22
Expenses:	
Printing [1]	(3,905.38)
Postage/Stamps Purchased	(2,237.50)
Office Supplies Purchased [2]	(189.37)
Computer Equipment Purchased [3]	(900.37)
Membership Refunds [4]	(131.00)
Advertising	(267.16)
Annual PO Box Rental	(39.00)
BANK BALANCE - 15 Dec 1988	$3,488.46

[1] includes 9 issues of CD, 3 issues of NCB, 1 membership directory, 8 issues of C/FO-Communications, 1000 membership cards, various C/FOLIOs (Gatchaman, Ideon, Saint Seiya), General Information Flyers, Form letters, Application Forms, Con Flyers

[2] mainly envelopes for mailing letters and publications, but also one long reach stapler and an address stamp.

[3] Personal Publishing Program (and an upgrade), Mouse and CPU upgrade needed to run program, accelerator card, modem.

[4] About 60% of these are dues refunded to the people who elected to drop out of the club during the reorganization, the rest are refunds to people who sent in too much dues or subscriptions money (mainly people in Canada and Puerto Rico who mistakenly paid the out of North America rate).

Over 80% of the money spent this year was spent on printing, postage, and envelopes - that is, items that directly benefit the members or (in the case of general info flyer) potential members! The C/FO spends very little of its money on overhead (and even most of that is for the benefit of the members - the publishing program which allows this zine to look much better than it used to) --- compare the general C/FO with other nationwide organizations of its small size (generally, the smaller the organization, the larger the percentage of its overhead)!

MODELING SIG DEAD

Revell Walker has informed me that he is closing down his attempt to start a Modeling SIG (The 3rd Dimension). Revell writes: "Only three people responded to the $60.00 worth of first editions I sent out, and only two sent money. It was a nice try, but I guess modelers don't really want their own SIG that bad."

CHAPTER/AFFILATE NEWS

[Chapter/Affiliate Officers: Want to see your chapter's or affiliate's news and schedule printed here?

Send them to the CD editor to arrive no later than the last date of the month prior to the cover date (e.g. last day of January for the February issue). Space is limited chapters will have priority over affiliates, and the editor reserves the right to edit news and other material submitted. All submissions must be credited to an officer of the chapter or affiliate!]

C/FO-LOS ANGELES
Next Meeting: January 21,1989
at the Community Room of
the Galleria at South Bay
Suggested Donation: Unknown
For more information: Fred Patten, (213) 827-3335

January Schedule

12:00 - 12:30	Open
12:30 - 1:00	Borgman #1
1:00 - 1:30	Dragonbll 2 #6
1:30 - 2:00	Patlabor OVA III
2:00 - 3:00	Gunbusters OVA I
3:00 - 3:30	Urusei Yatsura #174
4:00 - 5:00	Dinner/Chapter Elections
5:00 - 6:30	God Bless Dancougar
6:30 - 7:00	Vampire Princess Miyu OVA I or II

Election Results: The C/FO-Los Angeles held its annual elections at its December 1988 meeting for chapter officers for the calendar year of 1989. The winners were:

President	Don Fields
Vice-President	Jeff Roady
Secretary	Fred Patten
Treasurer	Stephen Paschke
Programmer	Richard Reichman
Chapter Representative	Jerry Shaw

Jerry Shaw also continues to serve as editorpublisher of the chapter's monthly bulletin, and Jeff Roady is the Librarian of the chapter's library. (These are appointive offices.) --- submitted by Fred Patten

New Meeting Location: After a year in "temporary" quarters at the Gardena Valley Japanese Cultural Institute, the C/FO-Los Angeles moved as of its December 1988 meeting into its new permanent address: The Community Room (3rd Level) of The Galleria at South Bay, the major shopping mall at the intersection of Redondo Beach, Hawthrone, and Artesia Boulevards in Redondo Beach, California. (The Galleria's mailing address is 1815 Hawthrone Boulevard, Redondo Beach, CA 90278.) This is a miniature theatre with comfortable seating for about 100. The Galleria contains many shops and restaurants and is very near to the Redondo Beach Blvd exit to the San Diego Freeway, making it much more convenient and accessible than our previous quarters. At our first meeting at this new location, we were welcomed by representatives of Fandemonium, an s-f club in the South Bay since 1976. The Community Room is a rented meeting room which we use just on our meeting date each month. We cannot receive mail there. Mail for the C/FO-Los Angeles should be sent care of its Secretary at the following address: Fred Patten, 11863 West Jefferson Blvd, Culver City, CA 90230. (submitted by Fred Patten)

C/FO-SAN ANTONIO
Next Meeting: January 8, 1989
at the Winston Apartments' Club Room
on Sir Winston Drive, San Antonio
Suggested Donation: C/FO Members-$1
Non-C/FO Members-$2
For more information: Randall, (512) 655-2678

January Schedule (Times are approximate)

1:00 - 1:30	Urusei Yatsura
1:30 - 2:00	Mobile Suit Gundam #14
2:00 - 2:30	Orange Road #1
2:30 - 3:00	Gatchaman II #12
	C/FO-SA Executive Board Meeting
3:00 - 3:30	Aura Battler Dunbine #4
3:30 - 4:00	C/FO-SA Business Meeting
4:00 - 4:30	City Hunter #22
4:30 - 5:00	Saint Seiya #18
5:00 - 5:30	Samurai Troopers #1
5:30 - 6:00	Votoms #32
6:00 - 7:00	DINNER BREAK
7:00 - 8:30	Animallympics
8:30 - 9:00	Cats Eye
9:00 - 9:30	Dragon Ball
9:30 - ??:??	Requests

Holiday Party: C/FO-San Antonio's holiday party, held December 31, 1988 at the club room of the Winston Apartments was a huge success! Anime fans from all over South Texas (some from as far away as Houston) came and a good time was had by all. Special thanks to Lord President Brian-o for organizing this, to Tina, Ahn, and Tammy for calling everyone, and to everyone for bringing the food! The club room remodeling seems to be completed and to our surprise a large-screen TV has been added to the amenities! This TV played our videos just fine and should do even better at our next meeting as we will bring direct connection cables! (submitted by Randall Stukey)

New Schedule: C/FO-San Antonio voted on a new lineup of regular features at our December meeting (as we do every four months). This is the first lineup vote conducted since the rule restricting voting to members of the general C/FO went into effect. Dirty Pair, Hukoto no Ken, and Lupin III were dropped (the first to had completed their runs) and Cats Eye, Samurai Troopers, and Orange Road were added. (submitted by Randall Stukey)

C/FO FORUM

[This letter is in response to Sarah Still's comment on art in the "C/FO Suggestion Box" of the December 1988 issue of CD:]

Dear Sarah,

I whole-heartily agree! More artists should contribute to CD. I also agree with Mr. Stukey that Mrs. Munson-Siter is an excellent artist. However, as an aspiriating artist myself, I have come across several problems: 1) While it is fun, it is a time-consuming job, and time is a rare commodity for us all. 2) It is often an uncertain job at best (i.e. I have no idea if people like my work, which makes me hesitate about sending anything in), if you like someone's work, LET THEM KNOW! This is the best way to get them to continue (short of large amounts of cash). 3) A variation on 2, I will (attempt) to draw most anything, however I am an indecisive person, and cannot decide what to draw. If you would like to see your favorite character drawn, let me know! The more information I have on what you like, the better off I am.

These are my personal ideas, and while they may reflect those of others, they should not be seen as the ideas of every artist. I don't know about the rest of you, but I would like to hear some other peoples' ideas (Hint-Hint!!!).

Bosaiya "Lez Dieu" Goldenberg
12240 Palatine Ave N., Seattle, WA 98133

[Draw what you like to draw! If you want to know what shows are popular with your fellow C/FO members, check out the C/FO Membership Directory. It not only lists the favorite shows of most members, but it lists the most popular anime among the membership.

Getting feedback is always hard in a wide-spread group. In a little local group, you get face-to-face contact and people pat you on the back if they like your material. In a national group, unfortunately, you seldom hear from people who like your work.---RSS]

For Your Comment: The members of the C/FO Board of Directors were asked to "rank each of the following twelve possible goals for the C/FO for 1989 from 1 to 12 in the order of importance you think the C/FO should place on them (1 most important, 12 least important)". Six of the seven board members gave valid replies, so the best score a goal could receive is SIX (if all six responding board members had ranked it as the most important goal) and the worst score a goal could receive is SEVENTY-TWO (if all six responding board members had ranked it as the least important goal). Here are the twelve suggested goals and the scores they received, arranged from lowest score (most important) to highest score (least important) order:

Rank	Goal	Score
1	Provide information to members through publications	6
2	Work to put "for profit" anime dubbers (video pirates) out of business	23
-	Get more non-local groups (like Special Interest Groups, Apas, and such)	23
3	Attempt to inform the general public about animation	25
4	Set up an animation/manga computer bulletin board	35
5	Get more chapters and affiliates and provide services to chapters and affiliates	43
6	Set up a video library for members	47
-	Lobby to get more good animation on the air in North America	47
7	Run a national animation/manga convention	51
8	Incorporate as a charitable organization so that dues/donations would be tax-deductible	52
9	Set up to accept Visa/Mastercard for dues, subscriptions, and such	56
10	Unify anime fandom under one organization	60

(Note that two goals tied for 2nd and 6th rank.) This is how your Directors feel about these possible goals. In general, their decisions were made based on what they believed to be best for the average C/FO member and what can be actually done in this organization given its lack of volunteers and lack of huge amounts of money and time.

The Directors would be interested in your opinions

on these goals and especially in your opinions of how the top five could best be put into practice! Send your ideas or comments on this (or anything else related to the running of the C/FO) to:

C/FO Forum
c/o Randall S. Stukey
4122 Tallulah
San Antonio, TX 78218-3452

If you have a comment or an idea on this or anything else... Don't procrastinate! In the new C/FO, the board will be making decisions while you delay....

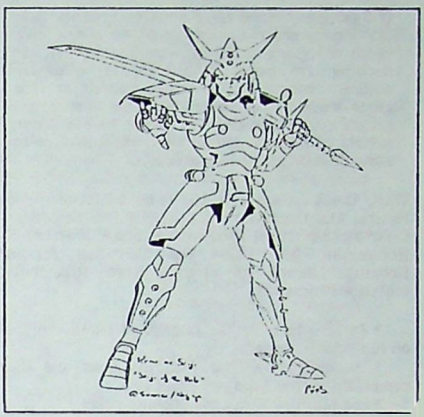
C/FO MEMBERSHIPS EXPIRING

Check the following list to see if your membership has just expired or will be expiring in the next couple of months! If your name is on this list, please use the 1989 Membership Form in this issue to renew your membership TODAY!

Membership Expires End Of December 1988
Franz Achard - Midland, MI 48640
Randy Arnold - Garden Grove, CA 92643
Michael P. Beemer - Warren, MI 48089
Michael Birchfield - Tampa, FL 33614
Nathan Ewing - Rogersville, TN 37857
Charles N. Kuffel - Huntington Beach, CA 92647
Alec Orrock - Mission Viejo, CA 92690
Edmond Schultheis - Goleta, CA 93117

Membership Expires End Of January 1989
Sean Cunningham - Corpus Christi, TX 78411
George Mantis - Sacramento, CA 95819
Rob Miles - APO SF 96519
David Morris - Toledo, OH 43619
Rob Towner - Kanab, UT 84741
Wayne Wright - Highland, CA 92346
Paul Young - Victoria, B.C. V8P 4A6

Membership Expires End Of February 1989
Bill Ashbaugh - San Clemente, CA 92672
Jan Birdsell - Santa Barbara, CA 93105
Lee Dunning - Phoenix, AZ 85032
Mitch Glaser - Los Angeles, CA 90034
Linda G. Hasley - Santa Barbara, CA 93110
Mike Low - Marina del Rey, CA 90295
Michael R. McDerrmott - Fresno, CA 93701
Tom Miller - Revere, MA 02151
Mike Ringer - Goleta, CA 93117
John Scharmen - Riverside, CA 92507
Stephen F. Schultheis - Goleta, CA 93117
Gregg Sharp - Phoenix, AZ 85019
David M. Watson Jr - Brookline, MA 02146
Laurine White - Sacramento, CA 95841
Steven M. Worth - Yonkers, NY 10705



THE VIDEO LIBRARY

by Randall Stukey

BAN AGAINST JUAN GONZALES LIFTED

The ban against Juan Gonzales imposed for his illegal for-profit dubbing expired at the beginning of 1989. Feel free to trade with or make copies for Mr. Gonzales.

NEAL WINGATE STILL BANNED

Neal Wingate is still banned and has not yet even met the conditions imposed for setting a date for his ban to be lifted. C/FO-San Antonio has received no notarized statement from any of the individuals Mr. Wingate was supposed to return their original "gift" tapes to stating that Mr. Wingate has returned their tape(s). A letter from Mr. Wingate has been received which stated that he has paid back these people, but that was not the requirement! Mr. Wingate is also still defying the requirement that he tell all people he attempts to obtain tapes from that he is banned by C/FO-San Antonio!

RUDE C/FO MEMBER CLOSES DUBBING LIBRARY UNTIL FURTHER NOTICE

In the first installment of this column, it was made quite clear that C/FO-San Antonio would no longer tolerate people who would not follow our dubbing rules to the letter NOR would we tolerate people complaining about our rules (they were told in no uncertain terms to simply get their tapes else-

where. The following was also said:

> If I get many more valid complaints about rude C/FO members requesting dubs or people continue to ignore C/FO-San Antonio's rules for dubbing, I'm going to quit making dubs for others - except for my close friends or if a great trade is involved - until the rest of you get off your duffs and take strong and effective action to put an end to the rude behavior of some of your fellow anime fans.

Well, thanks mainly to the rules violations, rude letters, and the failure to apologize for the same of C/FO member **Brad Shigenaka, 52630 Butternut, Rochester, MI 48064** the C/FO-San Antonio Dubbing Library is closing down. His rules violations included:

* failure to write the number of tapes enclosed on his return mailer
* enclosing material with his dubs and then complaining that I did not reply to it
* complaining about the dubbing rules
* complaining about the length of time (under the 4 months we warn you about, by the way) it took us to get his request dubbed.
* complaining about the nasty reply to his rules-violations

Mr. Shigenaka has been asked to apologize (three times now) for his rude behavior and rules violations and has refused to do so. (Copies of our correspondence on this matter are available at cost of copying - note that 1 side of a 90 audio cassette is involved - call Randall at (512) 655-2678 for information!)

Therefore, we are shutting down the C/FO-San Antonio Dubbing Library until the new dubbing rules we are now working on are printed in this newsletter (probably the extra-large March edition). Thanks to Mr. Shigenaka and the other people who have found our current rules too much trouble to follow (but still feel they have the right to send in tapes for dubbing and that our complaints about their rules violations are simply childish behavior on our parts), the next set of rules will probably be even harsher than the current set! Complaints about the decision to temporarily close the library should be directed to the person primarily responsible (Brad Shigenaka), and not to anyone involved in the operation of the dubbing library (all you will get by complaining to those involved in the dubbing library is very nasty letter....)

All tapes currently in the dubbing pile (about 60 of them) will be dubbed, but all tapes postmarked after January 8th, 1989 will be returned undubbed. (Actually, this two month close down will just about give us enough time to catch up with the huge backlog of tapes to be dubbed that we now have!)

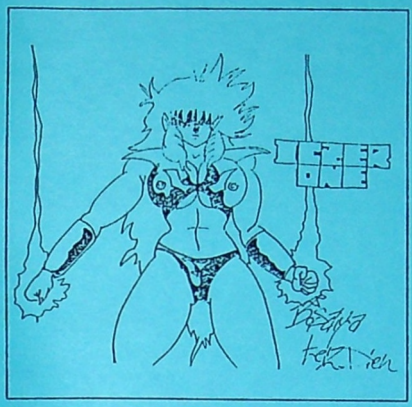
POLITE suggestions for revisions to the dubbing rules are welcome (yes, they really are), provided that any and all suggestions you make meet the following qualification: **they do not require any additional time (not even a picosecond), energy (not even a single joule), or money (not even a single mil) on the part of the dubbers.** Suggestions should be sent to the following address and be postmarked by February 1, 1989:

RULES SUGGESTIONS
c/o Randall Stukey
4122 Tallulah
San Antonio, TX 78218-3452

Please note that we will not be able to reply to suggestions do to the limited amount of free time we have, but they will be read and considered by those of us who dub the tapes here in San Antonio. We are especially interested in ideas that allow the library to remain open but prevent us from having to deal with "me generation" jerks in any way, shape, or form, in ideas that further inhibit people we dub for (and those they trade with or dub for) from having any interaction with for-profit dubbers, and, of course, in ideas for making our service better for the 90% of the people who do follow the rules!!

We are truly sorry to have to close the San Antonio Dubbing Library, even on a temporary basis, but the rude actions of Brad Shigenaka and other apparent members of the "me generation" who seem to not only feel that we **OWE** them dubs, but that we owe them dubs on their terms have forced our hand. Since C/FO-San Antonio started open dubbing almost four years ago, we have probably made more free dubs than any other group in the country, but we do not "OWE" anyone dubs and will not tolerate abuse and rude behavior from those who seem to think we do! Again, to those of you looking a gift horse in the mouth by causing all this trouble, I strongly suggest that you grow up before your childish behavior and demands ruin it for everyone!

[Special Note: A note was received from Mr. Shigenaka as this issue was being formatted, which stated: "A letter will follow next week - winter semester just began and I am going to do my best to respond quickly." While this upcoming letter might contain the long awaited apology for his rude behavior and rules violations, Mr. Shigenaka has had since late OCTOBER 1988 to apologize and was informed that C/FO-San Antonio would act in some way at its January meeting, so I see no reason to delay the above actions.]



C/FO TELECOMMUNICATIONS UPDATE by Randall Stukey

Here is a complete list of the current Pro-Line Sites around the country. If you have a computer and a modem, you can call any one of these fine systems (many of them can be reached through Telenet's PC Pursuit if there isn't a Pro-Line site in your local area) and send an electronic mail message to the C/FO (in the person of its chairman) at the following address:

rstukey@pro-party

The pro-line network is also tied to Usenet and the C/FO Chairman can be reached at one of the following addresses if your university or place of work is tied into one of the major networks (I am trying to find out what our BITNET gateway is and hope to have a BITNET address to give out by the next update).

USENET:
crash!pnet01!pro-sol!pro-party!rstukey
ARPANET:
crash!pnet01!pro-sol!pro-party!rstukey@nosc.mil
INTERNET:
rstukey@pro-party.cts.com

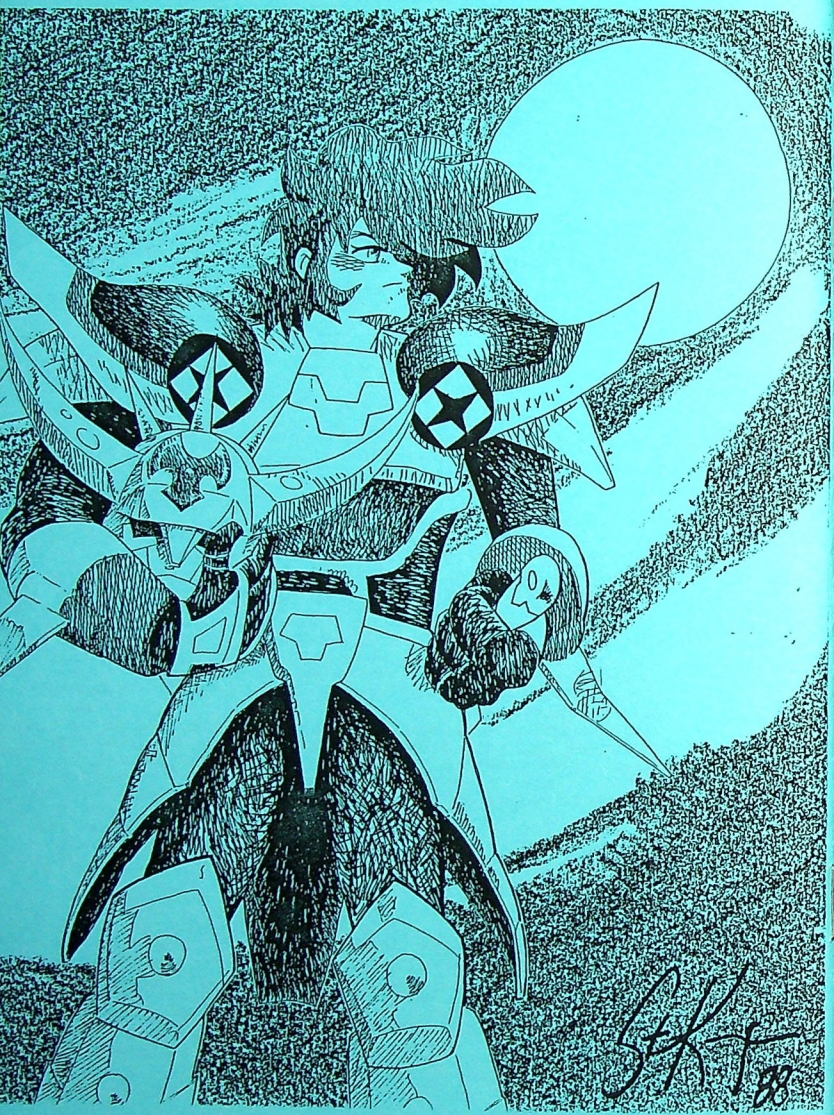
Only a few people are using this system to communicate with the C/FO at this time and I cannot really figure this out, I know from surveys that we have taken that quite a few members have the hardware needed to do so. If you logged on a Pro-Line site and were scared off by an environment that was anything but user friendly, try again --- Morgan Davis, author of Pro-Line has sent out a new user-friendly user interface (yes, it's menus) with the winter update. Most sites should have the update installed within a few weeks!

A special note to C/FO members who have access to Pro-Line and/or USENET/ARPANET/etc. Send me Email if you want to be placed on a C/FO Mailing List to circulate C/FO-Anime-Manga related material---something like a computerized round robin.

Pro-Line Sites

Location	Phone Number	Board Name
Concord, CA	415/676-5248	pro-dark
Rancho San Diego, CA	619/670-4003	pro-ascii
San Diego, CA	619/271-0131	pro-avalon
San Diego, CA	619/558-6151	pro-beagle
Santee, CA	619/448-1664	pro-ldm
San Diego, CA	619/239-1395	pro-nsfmat
Jamul, CA	619/697-0261	pro-sat
San Diego, CA	619/531-1124	pro-simasd
Spring Valley, CA	619/670-5379	pro-sol
Denver, CO	303/428-0372	pro-denver
Pembroke Pines, FL	305/431-3203	pro-exchange
Ewa Beach, HI	808/499-2831	pro-pac
Normal, IL	309/454-8909	pro-isumusic
Highwood, IL	312/433-7054	pro-newfrontier
S. Portsmouth, KY	606/932-3221	pro-gc
Jefferson, LA	504/891-3656	pro-mabuhay
Arlington, MA	617/641-3722	pro-angmar
Laurel, MD	301/725-8307	pro-mrc
Cape Girardeau, MO	314/335-4504	pro-air
St. Louis, MO	314/576-6160	pro-gateway
Charlotte, NC	704/567-0029	pro-charlotte
Wilmington, NC	919/392-1096	pro-ironsun
Gowanda, NY	716/532-3971	pro-gemini
Gowanda, NY	716/689-8137	pro-starbase
Mansfield, OH	419/756-8702	pro-cyon
Kitchener, ONT	519/741-0239	pro-ontario
Columbia, SC	803/776-3936	pro-carolina
The Colony, TX	214/370-7056	pro-colony
Austin, TX	512/288-2114	pro-lep
San Antonio, TX	512/829-1027	pro-party
Abilene, TX	915/673-6856	pro-abilink
Falls Church, VA	703/671-0416	pro-novapple
Vancouver, WA	206/699-4477	pro-freedom

What effect, if any, the pending PC Pursuit rate increase (and it's a large one) will have on this and other bulletin board networks around the country is unknown at this time. Whether or not the C/FO puts up a networked board, just a "local" board, or even any board at all will probably depend on what finally happens with PCP (and hold many C/FO members retain the service after the rate increase)!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